

DOWN BEAT

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Dick Contino Back, Says Korean GIs Need Shows

Hollywood—Despite the cessation of active warfare in Korea, there is a greater need than ever for entertainment—stateside type by stateside performers—by the troops still stationed there.

That's the message brought back and being spread by Dick Contino, the accordionist-entertainer whose career had reached an amazing \$4,000 a week peak when it was interrupted by Uncle Sam some three years ago.

Needed From Home

"There is plenty of entertainment—good entertainment—by GI entertainers and GI bands of all kinds," Contino told *Down Beat*. "But the boys want to hear music and see acts, movie stars, singers, almost anything that seems to come from home." After all, they live, breathe, eat, and sleep GI 24 hours a day. Now that the shooting has stopped, their boredom, with little to do on either front-line or rear-area duty, is their worst enemy.

The accordionist, who resumes his career with a date starting March 2 at the Mocambo, where he played his last stand before entering the service (after serving a portion of a six-month sentence for walking out of the induction center when he was drafted in 1951), was neither hesitant nor in haste to discuss his past problems. He stated calmly:

"The fellows with whom I put in my 16 weeks of basic infantry training knew all about my troubles. I think they understood better than others—outside. Anyway, they never showed any resentment. For me, my time in the army was an invaluable experience. I received the same treatment as any other draftee from officers and men alike. Army life is what you make it. Naturally, I'm glad it's over so I can rebuild my career."

Nothing Special

Contino, discharged with a sergeant's rating, said his assignment (Turn to Page 8)

British Vocalist Waxes With Jo

Hollywood—Dave Hughes, one of England's top vocal attractions on the British-Columbia label, will make his debut on the same firm's U.S. platters in a dual session with Jo Stafford, recorded here under the baton of Paul Weston latter part of February.

Hughes, whom Columbia hopes to build into a vocal stardom similar to that he rated in Europe, also received screen and TV tests during his visit.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 10 through 14 for complete reviews.

POPULAR

HARRY BELAFONTE.....Hold 'Em, Joe
I'm Just a Country Boy (Victor 47-5617)

JAZZ

LAURINDO ALMEIDA.....Quartet (Pacific Jazz PJLP 7)
TEDDY CHARLES.....New Directions, Vol. 3 (Prestige PRLP 164)
ROY ELDRIDGE.....Wrap Your Troubles in Dreams
Little Jazz (Clef 89097)

LEE KONITZ.....Konitz W. Mulligan Quartet (Pacific Jazz EP 4-11)
GERRY MULLIGAN

COUNTRY AND WESTERN

CARLISLES.....I Need a Little Help (Mercury 70306)
HANK WILLIAMS.....You Better Keep It on Your Mind (MGM 11675)

CLASSICAL

OPERA-COMIQUE.....Ravel: L'Heure Espagnole (Angel 35018)
ANDRE CLUYTENS

Paul Weston Joins Board Of Song Contest Judges

Chicago—Another member of the board of judges for *Down Beat's* big songwriting contest, which opened Feb. 2, has been named. He is Paul Weston, conductor and artist and repertoire man at Columbia Records, director of the orchestra on

Only 2 D

New York—The following bin-a-ural prose was contained in a publicity release from the Greater New York Opera Corp.

"Norma Jean is paramount primarily because of the magnificence of her balanced tones, that is, the co-ordination of high and low registers in each tone." But can she sing in three speeds?



STANDOUTS in their fields are these two gun-totin' ladies. Singer-turned-actress Mary McCarty and actress-turned-singer June Russell are shown here in a scene from the controversial new film, *The French Line*. For those who haven't heard, the flick is in 3-D.

Easy, Easy

Boston—The Boston Traveler runs a daily front page box extolling the business and cultural attractions of the city. After listing the symphony, opera, and choral groups connected with the city, the travelogue goes on . . . "and when it comes to modern music, Boston is fast becoming the leading jazz center in the country."

Aged regulars at the Boston Athenaeum may have wondered what Governor Bradford would have thought of this sort of thing in the Plymouth Plantation days. Used to put people in the stocks just for dancing in those days, young man.

Granz Forms Another Label To Augment Clef

New York—Norman Granz has announced the creation of a new record label in addition to his Clef line. It will be called Norgan Records and will make its retail debut March 1. Granz's present large roster of jazz artists that record exclusively for him will be split between the two labels.

Initial Norgan LP features Dizzy Gillespie and Stan Getz on their first recording together, with backing by the Oscar Peterson trio and Max Roach. Next will be a Johnny Hodges set, and the third release will be a Buddy DeFranco album with Milt Hinton, Art Blakey, and Kenny Drew.

Granz made the move in order to widen distribution of his records. The new line will be handled by a set of distributors different from those currently connected with Clef. A few of the top Clef distributors, however, also will be given a Norgan franchise.

"It's a matter of economics," explained Granz. "Our catalog now resembles that of a major classical company in that we, too, deal in a number of large packages and we release more than 150 LPs a year. There are also about 20 new EPs a month, plus singles, plus special albums, during the year like Volume 15 of Jazz at the Philharmonic. And nothing in our back catalog ever is allowed to go out of stock. The whole catalog is always alive."

"This entails a very large inventory for a distributor. In addition, when a distributor receives an average of 10 new LPs a month, he can't be expected to do justice to

Jazz To Take TV Excursion

New York—Jazz receives its first authentic TV presentation Sunday, Feb. 28, on the Ford Foundation's *Excursion* (NBC-TV, 4 to 4:30, EST). The program will be produced by John Hammond with script by Hammond and Arnold Shulman. It will be in color as well as black and white.

Among the musicians scheduled to trace the evolution of jazz are Mel Powell, Edmond Hall, Buck Clayton, Vic Dickenson, Mundell Lowe, and as of presstime, Louie Bellson. Only record to be used is Bessie Smith's *Backwater Blues*.

There is a possibility the program will be repeated March 7 on *Omnibus*.

Teddy Walters In Comeback

Philadelphia—Remember Teddy Walters? The son of veteran jazz drummer, Danny Alvin, was becoming a national pop favorite a few years ago, then suddenly dropped from the scene.

Recently KYW, NBC's local affiliate, began using Teddy's old Musicraft record of *Good Night Sweetheart* as a nightly theme on a popular disc show. Subsequent investigation disclosed that Teddy is working steadily as singer and guitarist at Biff's, a sailors' rendezvous, on South 11th St.

Encouraged by the interest the record is stirring, Teddy hopes to move back into the national picture. It's certainly not too late chronologically. Teddy's 31.

Britain Will Hear Ella, Maybe Oscar

New York—Before flying to Europe with his JATP, Norman Granz disclosed that he may tour Britain with Ella Fitzgerald and the Oscar Peterson trio after the regular European trek is over.

An itinerary has been set up beginning at Sheffield on March 8 and ending in Dundee, Scotland, on March 25.

The English Musicians' union ban on Americans playing in Britain does not apply to Ella, a vocalist, or to Peterson, a Canadian. At presstime it had not been learned whether working permits would be issued to Americans Ray Brown and Herb Ellis of the Peterson unit. If they are not granted, it is felt Peterson may forego the tour.

New Copland Opera For N.Y. City Center

New York—Aaron Copland's new opera, *The Tender Land*, will receive its world premiere April 1 in a performance by the New York City Opera Company. Jerome Robbins, associate artistic director of the New York City Ballet, will stage the work and Thomas Schippers will conduct. Scenery and costumes are by Oliver Smith.

On April 15, the company will perform a new English translation of Verdi's *Falstaff*. It's the work of Chester Kullman, co-author with W. H. Auden of the libretto for Stravinsky's *The Rake's Progress*.

Lillian Roth Bio Out Soon

New York—Singer Lillian Roth continues to prosper following her comeback appearance on Ralph Edwards' *This Is Your Life* in February, 1953.

Having scored at the La Vie En Rose, Lillian has been booked at the Savoy Sauce in Miami and will return to La Vie March 28. Her initial Coral release is out—a coupling of *Did You Ever See a Dream Walking?* and *Please Tell Me When We'll Meet Again*.

The topper is that in May the country's bookstores start selling the Lillian Roth autobiography, *I'll Cry Tomorrow*. No need to today.

all 10 equally and at the time thoroughly service the rest of the catalog.

"But now that we're splitting the roster of artists between the labels, each distributor will be able to concentrate more on whichever of the two labels he handles. The present Clef back catalog, by the way, will all remain on Clef."

Eydie Definitely Has A Sound

Few of today's new singers develop their own individual sound and style, said Fran Warren (*Down Beat*, Feb. 10). "One exception," added Fran, "is a girl on the *Steve Allen Show*—Eydie Gorme, who has a definite sound."

Coral Records agrees, and has told Eydie she'll be on the label indefinitely, hit or no hit. And Steve Allen feels the same way, having just renewed her contract for his television show for another 13 weeks.

Actually, Eydie's records have sold well enough, particularly *Frenee* and *Gimme, Gimme John*. And they keep selling like standards. Eydie is the only Coral artist for whose early records the label gets back orders. One of those first sides, *Tell Me More*, is even going to be rereleased.

'It Was A Bomb'

Though she's only 22, Eydie has worked some time to get that Gorme sound. Born and brought up in New York, she began to sing at 3 on the radio on Saturday morning kid shows. "It was a big bomb. I was very nervous. I still am before I go on." Eydie's parents didn't take her singing too seriously, and though her sister and brother were given musical training, Eydie had none.



Eydie Gorme

After high school graduation, Eydie worked steadily for two years as a Spanish interpreter in a theatrical equipment concern and sang weekends with a band led by trumpet player Ken Greengrass. Ken finally convinced her to quit her job for full-time singing, and he became her manager.

For three months auditioning agencies asked, "If she doesn't sing the melody, how can anyone understand what she's doing?"

Finally Eydie's first pro job came in 1950 when she subbed for two weeks for Tommy Tucker's vocalist, who was getting married. Eydie and Ken then heard about an audition Tex Beneke was conducting. Tex was appearing at the Steel Pier in Atlantic City, N. J.

Auditions Before 2,000

"He told me to get up and sing," she said, "and my audition was held before 2,000 people." After the second number, kids were asking for autographs. Eydie got the job. "Tex taught me to sing in tune," she said, "I wasn't that much out before, but it's harder with a big band."

Eydie left after a year and played night clubs and one-niters for the next year. Greengrass, meanwhile, had been hitting all the record companies with demonstration discs, but the a&rs men were looking for a female Johnnie Ray at the time. Ken was becoming increasingly infuriated.

Finally he stomped into Bob Thiele's office at Coral and said, "Look, I've got some records here. But before I play them, I want you to know she doesn't sound like Johnnie Ray or Kay Starr. She sounds like Eydie Gorme. If you're still interested, I'll play them."

Thiele signed her, Steve Allen signed her for TV, and now all Eydie is waiting for is that first big hit. Meanwhile, she still has some problems. Eydie, as musicians will tell you, sings too well sometimes. Arranger Monte Kelly was watching her on TV in a bar one night. The imbibers were impressed until Eydie varied the melody on the last eight bars and began to improvise, singing chord changes. "Hey," said the bartender. "She's cute, but ain't she singing some wrong notes?"

Watt He Said

Mr. Watt on Pacific Jazz stars Gerry Mulligan and Chet Baker: "He (Baker) produces an undeviatingly thin and breathy tone, which sounds flat because of its lack of body... Reduces lovely (Jerome Kern pieces) to ashes."

"... The tone of Mulligan's sax is as breathy and weak-sounding as that of Baker's trumpet..."

Your reporter did a deal of scurrying about town here expecting to find some of our local heroes who had been brushed off by Mr. Watt sufficiently aroused to put the man in his proper place, or at least set him straight.

For there is one thing sure about the top performers and promoters of our "flourishing school of modern jazz" here: They are accustomed to being either idolized or ignored but never disparaged. But we found few who had dug Douglas, or were very interested, with most queries drawing a languid, "Is that so? I'll have to look up a copy sometime and read it."

Label Chief Quoted

We finally got this out of Dick Bock, president of Pacific Jazz, the firm on whose label Mulligan and Baker received most attention:

"I tend to agree with Watt when he suggests that, as a composer, the contemporary jazz musician falls short of his brother artist, the 'serious' classical composer. But I believe their basic aims are different. The 'jazz composition' is, in fact, just a framework for the improviser."

And from pianist Russ Freeman, one of several other well-known local jazzmen mentioned by Watt, and whose contributions to the Mulligan album under discussion were disposed of by the *New Yorker* critic as "some slight but skillful instrumentals":

Many Have Studied

"Speaking for Chet and myself, we are not trying to parallel classical music, even though, as Nesuhi Ertegun points out in the album (Contemporary) many of us have studied classical music as seriously as any classicist. The contrapuntal things we do are spontaneous and

Frankie Lester Sings—If You Haven't Heard

It isn't only inexperienced unknowns who ask, "What do you have to do to get a record date?" We can think of a half-dozen band singers who have been around long enough to

gain the seasoning, know-how, and experience to sell every type of tune; who can walk up to a microphone and sing without hanging onto it, and whose names are familiar enough so that they already have a head start with potential disc buyers. And who never have had a record date of their own.

One of them is Frankie Lester, Buddy Morrow's vocalist.

Frankie isn't a kid anymore. He sang in countless clubs around his home town of Philadelphia before going to work with the Hal McIntyre band in the mid-40s. He stayed with Hal for six years before wearying so much of the road that he quit.

Joined For Records

But he joined the Morrow band a couple of years ago, when it organized for one more try, primarily because it offered him a chance to record with a group whose waxings would get good exposure and perhaps lead to discings of his own.

But this has not yet happened despite the fact that it was chiefly Lester's vocal on *I Don't Know* that pushed the Morrow platter into really big sales (well over a half-million).

"And you know something?" asks Lester. "That shouting stuff isn't my style of singing at all. I'm from the older school—Sinatra, Como, Haymes, those guys. I'm a crooner, not one of those big-

should not be compared with the classics."

There you are, Doug. Maybe that will help you grasp just what the boys in our "flourishing school of modern jazz" here are up to. But don't let it worry you, for there are plenty of us right here in the midst of it who aren't quite sure, either.

—hal holly



Frankie Lester

voiced singers who sound like frustrated opera stars. I like to sing the words and try to make them mean something.

'What You Gonna Do?'

"But what are you gonna do? You walk into a recording session for the band, they hand you a tune and say, 'Sing this,' and you sing it."

"Frustrated? Sure I am. And so are a lot of other band singers who have been working hard for years to get experience and know-how, and who sing well, and then see somebody come from out of nowhere with one hit record, get tons of publicity, then disappear almost as quickly."

"The other night when we were working a job, someone said to me, 'Frankie, you look like you belong on the bandstand.' I said, 'Why shouldn't I? I've been on one for the last 10 years.'"

"Look at it this way. I'm not

IN THIS CORNER

By Jack Tracy

Whom is Artie Shaw trying to kid with this new Gramercy Five of his? We had occasion to hear the group at length recently—three nights within a week and a half—and we are unable to understand why everyone is being so polite in their reviews of it.

Frankly, it's just plain dull, and if the leader's name weren't Artie Shaw, a man known chiefly for his musical exploits a decade and more ago, he'd have a tough time booking a job at your neighborhood bar with this combo.

Shaw has surrounded himself with undeniably good men: Tal Farlow, Joe Roland, Hank Jones, and Tommy Potter would be welcomed by almost any leader in the country, and Irv Kluger is certainly a competent if not outstanding drummer.

But Artie's clarinet is a mere shadow of the splendid solo instrument it once was, his tone never has transcended mediocrity, and though his technique is without flaw, he continues to play the same clichés we've been hearing from him for years.

Shaw himself terms this a jazz group. Thus, let's judge it on that basis. It has a wearying sameness of sound on every tune, it seldom is anything but genteel to the point of boredom, and it usually manages to waste the solo capabilities of Farlow and Roland. It's tea room music, not jazz, and it's time for someone to say so. Either the parade has passed Artie by or he simply doesn't care anymore.

By way of comparison, we were fortunate enough to have heard the sextet that Benny Goodman organized a couple of summers ago for a short jaunt to Chicago's Blue Note. This was music with fire, with a pulse, with spontaneity, and played with a conviction of purpose. Artie's group is flaccid, unconvincing, and just plain dull.

Their's our sentiments, anyway.

Says Count Basie, and we sure hope he's right: "I have a sneaky little feeling that the band business is really coming back. Disc jockeys are beginning to play a lot of instrumentals, and the one-niters began to perk up a bit this season."... Chet Baker and Gerry Mulligan are feuding... Bandleader Teddy Phillips married his vocalist, Lynn Hoyt.

Persons who should know are insisting that one of the best-known bands of 'em all will break up by the first of March... It's another girl for the Lou Levys (the former Woody Herman pianist)... Two well-known Chicago musicians died recently—tenorman Dick Davis and brilliant guitarist Ronnie Singer (in an auto crash).

The *History of Jazz* package that was all set to tour the Chicago area (produced by ex-Blue Note ops Harold Wessel and Frank Holzfeind) was called off. The talk is now that it may go national, using big names.

Ever wonder what it might be like to be famous? Says Joni James, "I'll tell you something about fame. I sometimes like to eat bloody red liver in the morning. Any other girl can do this and nobody says anything. But if I do it, it's an eccentricity. But actually it isn't. It's good for my blood and it's a relief from bacon and eggs every day".... The Sam Donahue-led Billy May band is making a strong pitch to hire a male vocalist away from another band.

Hermanites Wax On Fantasy Label

San Francisco—Eight sidemen from Woody Herman's Third Herd cut an LP for Fantasy here in January.

Nat Pierce led the Herdsmen, who included Dick Collins and Johnny Howell, trumpets; Jerry Coker and Dick Hafer, tenors; Jack Nimitz, baritone; Cy Touff, bass trumpet, and Red Kelly bass. Gus Gustafson, local drummer, rounded out the personnel.

Eight sides were cut, including *Easy Living*, *Keepin' out of Mischief Now*, *Blue Lustre*, *The King*, *Jumpin' the Rubah*, *Honey Baby*, and *Some of These Days*.

trying to sound egotistical, but I think I sing pretty well. So must a few other people for me to have been around this long. So what do I have to do to get even one chance at recording the way I want to on my own date? Change my name and be billed as an unknown 25-year-old who was discovered by Perry Como while I was singing at some unheard-of club?

"If I did get a record of my own, and it dropped a bomb, then I could forget the whole thing and go work on an ice wagon. But I'm going to keep knocking on doors until either it seems useless to keep it up or I get to do what I want on a record just once."

Has Few Superiors

This observer happens to think that Lester has few superiors as an all-around singer and even fewer as a ballad stylist. This in itself, of course, is no reason for someone to spend a thousand bucks on a recording session for him.

But it is a bit puzzling to many persons to see firms waxing everybody and his kid sister in search of something good when right under their noses they have proved talent and ability. Now if they changed his name to Guy Fisher, and...

Anyway, see what we mean?

—jack

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'Smile When You Call Me Commercial,' Warns Laine

New York—Frankie Laine is a man of wide-ranging ease in conversation as well as song. The other day he was remembering with some awe the tremendous crowd reaction he'd experienced in the British Isles last summer.

"Of course," he smiled resignedly, "there were a few carpers, too. There always are. I used to be hurt and sensitive about people like that, but I now know it's human for someone not to like what he does not understand."

"It's kind of ironic, though, sometimes. Like the fact that until I got a hit record, everybody said I was the greatest—the jazz magazines and all the critics. But as soon as I began to make a dollar and wasn't starving, I was suddenly commercial to them."

A Confusing Term

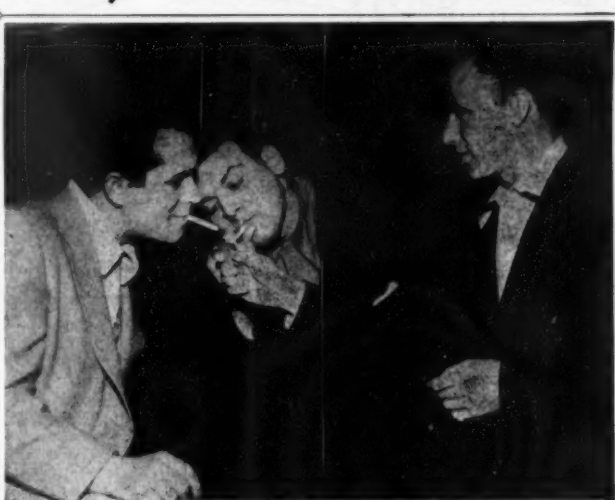
"There's a word that's very much confused in its interpretation. There isn't a jazzman in the world who wouldn't want to have everyone like what he does. This includes the most far out guy you can think of. But the minute one guy among them does click, the ones who haven't made it say he's gone commercial."

"It may be that the one who clicked has to start going along the lines that made him successful in order to keep on being successful. But he still plays as well as before. The others, who don't have to worry about keeping up, go on experimenting musically and they feel they're forging ahead. But if two years later, one of these cats should hit, indubitably the others would say, 'Oh, he's gone commercial.'"

Take Van Gogh

"Take Van Gogh," Frankie was getting warmed up to his subject. "He starved, he cut off his ear, and he wound up committing suicide. But if he were alive today, he'd be offered maybe \$100,000 for one of his pictures, in which case you'd have to say he's commercial because he's making money. Wouldn't he still be entitled to be called an artist?"

"I'm trying to point out that the word is very carelessly used. Now, my style hasn't basically changed. But I have been given songs to do that I couldn't possibly sing as I used to. Can I sing *Granada* the way I would *Black and Blue*? I could, I suppose, and be the kind of singer who converts every song to his own style. But I believe in doing a song as the composer wanted it to be done. So what I try to do is to sing each song the way I



Perry Como, Frankie Laine, and Frank Sinatra.

feel it should be sung. And not all songs are meant to be sung as jazz songs.

Maudlin?

"Once in a while a great song will come along that you figure everybody must like, a song no one could argue about. I thought *I Believe* was a song like that. Yet I got a couple of letters from English people who asked me why I had to get so maudlin. Now these particular people must have a phobia about letting religious feeling show. And since they can't let it show, they feel no one else should. And yet, though most of the English are a little more reserved than we are in religion, *I Believe* was number one over there longer than it was here."

"But things happen that offset what people write who don't like what you're doing. There was a letter from a man in New York who said he was going to commit suicide until he heard *I Believe*. 'When I heard you sing the song,' he wrote, 'I realized there is something more to life than leaving it.' I was grateful for the letter—as I wrote him. Maybe I'm doing some good besides entertaining."

"There were about 25 other letters from people on *I Believe*. They weren't going to commit suicide, but things apparently were very tough for them, and, judging from what they said, the record really helped them."

Frankie on Jazz

Frankie returned to another important part of his musical interests—jazz and his long association with it. "I try to keep up as much as I can, but in spite of all I've heard over the years, when a disc jockey yesterday asked me to list my five favorite records, they were still Jack Jenney's *Stardust*, Coleman Hawkins' *Body and Soul*, Teddy Wilson's *Just A Mood*, Claude Thornhill's *Snowfall*, and Benny Goodman's *Jumping At the Woodside*."

"Some sharp cats may think I'm corny in picking Hawk. Maybe I haven't progressed in the way they have, but there are some that remain always good. Why, some

people," Laine shook his head wonderingly, "even seem to think that Louis is old-fashioned."

Family Lesson

Frankie had a family lesson in the value of the old while in Europe. His father accompanied Frankie and Nan Grey on the trip and during a broadcast in Rome, the senior Laine was interviewed by a Sicilian comedian.

"Pop and the interviewer did the whole script in Italian. They were supposed to have five minutes on the show and wound up by taking fifteen and stealing the show. Pop comes from Monreale, near Palermo, and his fellow Sicilian asked him, 'Can your son sing as we used to sing the old Sicilian songs in the mountains?'"

"No," said Pop.

"They asked him to demonstrate, and he did in his Durante voice. He broke it up. He's a real great guy, Pop. And a great mixer. He went home by himself on the boat, and within 24 hours everybody knew who he was, and in 48 hours he was emceeing all the shows."

"Pops Calm"

"Another thing about him is that he's real calm. I think I got some of that from him. Little things can make me furious but the big things, I can take."

Frank's calmness is less in evidence when he expresses his admiration for Mitch Miller to whom the conversation turned next. "He is a great guy," exclaimed Laine, "for picking material for specific people. It doesn't take a lot to know if a song is a great song, but after you pick it, if you have nineteen or twenty artists, whom do you give it to?"

"Like *Mule Train*. How did he know that I and not one of the Western stars on the label could sing it? When we recorded it in Chicago, we polished it for two days. I fell in love with the song but still didn't think I could do it. Then on the final Sunday, Mitch got me in a corner and shoved his fist under my chin."

"You Can Sing It"

"You can sing it," he said, 'You can sing anything. Now get out there and holler like a muleskinner would.'"

"The thing is," said Frankie, "if I didn't know I could sing it, how did he?"

Someone mentioned that Mitch often says that if it weren't for Frankie Laine, he'd be still playing oboe.

"Well," said Frankie, "If it weren't for Mitch, I might still be doing the jazz songs. He opened all these new fields for me by experimenting, but showing me what I could do."

And the experiments have been lucrative ones. But, Laine wants to know, does that make him less of an artist just because a lot of people have come to like what he sings? —nat

Strictly Ad Lib

NEW YORK

ONSTAGE: Irving Berlin hopes to open his new musical, *Say It With Music* Sept. 21. The book tells the story of Berlin's Music Box theater, where the show will run. Danny Kaye has been approached for the lead . . . Ella Logan may have the lead in Dilly next season. Music is by Vernon Duke, Jerry Lawrence, and Robert E. Lee . . . George Balanchine will do the choreography for Leslie Caron's next film, *The Glass Slipper*. Also to be featured is new Finnish dancing star, Tina Elg.

ENTERTAINMENT-IN-THE-ROUND: Roger Coleman has been signed for appearances all along the Statler hotel chain. The singer records for Decca . . . Bob Manning moves from the Twin Coaches in Pittsburgh to the Celebrity Room in Providence March 1 . . . Margot Fonteyn holidayed in the Bahamas after the Sadler's Wells appearance on the Sullivan show. Net take of the 19-week ballet tour of the United States and Canada was \$650,000 (who said ballet's esoteric?) . . . Georgie Shaw at the Town Casino in Buffalo Feb. 22.

JAZZ: Bobby Hackett and Buck Clayton sharing the Basin Street stand . . . Birdland is now serving free coffee Mondays and most Tuesdays. Even in the bleachers . . . Dizzy Gillespie plans to go ahead with the big band idea for the summer and he's scheduled to go into Birdland with it . . . The new Bill Miller Riviera is going up next door to George Shearing's house in Old Tappan, N.J. When George plays in front of his picture window, he'll be onstage . . . Teddy Charles played behind Dolores Gray at the Waldorf-Astoria for a month. Bassist Sandy Block was also in the combo. Teddy and his group play a concert with the Dave Brubeck quartet at Oberlin college March 4 . . . There's a move afoot to reactivate the Three Deuces (Pee Wee Russell, Joe Sullivan, and Zutty Singleton). They played a gig at Child's and may do more.

RECORDS, RADIO, AND TV: Steve Allen's new song for Pearl Bailey on Coral is: *What Happened to the Hair on the Head of the Man I Love?* . . . Ted Heath recorded his 100th Palladium concert Feb. 14 and he included some members of the original band for the session. It'll be on London, naturally.

CHICAGO

The Sarah McLawler trio, which includes violinist Richard Otto, swoops into the Capitol on March 3 for a month . . . Beryl Booker's trio set for Streamliner for three weeks beginning March 9. The club's piano-bass duo of Don Shirley and Johnnie Pate continues to amaze all and sundry . . . Porgy and Bess (with Cab Calloway) comes back to the Civic Opera House on March 4.

Louis Armstrong is heading the stage show at the Chicago theater and also doubling in *The Glenn Miller Story* on the screen . . . Lurlean Hunter has been held over again at the Black Orchid, with Guy Cherney and Ross and West the new replacements . . . Kay Thompson will headline the Empire Room bill for a month starting March 11.

Johnny Desmond is reportedly definitely set for the lead in the film of Russ Columbo's life . . . Cugino's (formerly Gussie's Kentucky Lounge), out south, featuring some of the city's best younger jazzmen, among them tenor man Ira Sullivan, pianist-trumpeter Gene Esposito, and drummer Bill Gaeto . . . Edgewater Beach hotel is trying a new gimmick. They've got the Dixie Dukes playing there every Friday. Group includes clarinetist Wally Wender, Harry Graves, Buzz Hayes, and Warren Cooper . . . Columnist Sig Sakowicz began a series of morning radio shows Mondays through Fridays at 9:30 a.m., playing records, etc.

The Beige Room at the Pershing hotel tried to get going again, but folded . . . Doc Cenardo back on drums at Jazz Ltd. . . . Truck Parham rejoined Muggsy Spanier at about the same time Nat Ray took over Barrett Deems' drum chair in the band . . . Al Morgan moved back to the Preview for a six-month stay.

Jimmy Witherspoon is shouting his blues at the Toast of the Town . . . Art Kassel has been held over again at the Martini . . . Frank Harter's band passed the 2½-year mark at the Ivanhoe last month . . . Long-termers include Chet Roble and the Frank York ork at the Sherman, the Monday night Singalongs at the Blue Angel, Georg Brunis at the 1111 club, Danny Alvin at Mickey's M&M, Johnny Lane at the Moulin Rouge, Red Saunders at the DeLis, pianist Claude Jones at the Archway, and Jimmy Blade's band at the Drake. And the still-fresh Lucy Reed-John Frigo-Dick Marx triumvirate at the Lei Aloha.

HOLLYWOOD

JAZZ BEAT: Oasis, Southside nitery, back in the hotspot listings with opening (announced for Feb. 12) of Georgie Auld and his new sextet, plus a combo headed by Willie Smith. On deck to follow, according to new Oasis ops, are Earl Hines, Charlie Parker, Lester Young, Stan Getz, and Dizzy . . . And re Stan Getz—as an added starter at the joint Sauter-Finegan & George Shearing concert here (Embassy Aul., Feb. 5), the troubled tenor ace, playing solos against Sauter-Finegan vocal arrangements, like to stole the show. Not incidentally, the Gene Norman-promoted concert sold out two houses, one at 8 p.m., the other at 11 p.m. the same night. Our L.A. is leaping . . . Oscar Moore, music's forgotten man since he parted with Nat Cole but still one of the great guitarists, should be getting more buildup out there at the Morocco Supper club, where he holds forth with his trio.

DOTTED NOTES: Julius LaRosa set for his first Hollywood appearance with a date at Ciro's starting Feb. 26. But after Dick Contino opens at the nearby Mocambo (a few nights later) Julius may need a lot of that humility to sing to . . . Spade Cooley has unveiled a Dixie combo within the Cooley Santa Monica ballroom band, and featuring the mighty fine Cooley trumpet man, Brodie Shroff . . . Songplugger Lucky Wilbur (Howie Richmond's firm), tired of kicking those dogs around, came up with a song of his own in *Stop Chasing Me, Baby* and it looks like it will be *The Lancers'* next big one on Trend . . . Lawrence Welk deal to take over Casino Gardens still in talk stage this deadline, but come what may, the Welksmen get their two weeks' vacation with pay from the Aragon starting March 1 (except from their weekly TV shows, which they'll do from the KTLA studio theater) . . . Roger Beck, L.A. Mirror music columnist, has taken out an AFM personal manager's "license."

NOTABLE QUOTES (from Variety's Army Archerd): "Where there is an artist there must be a critic." But like all truisms, it's got to work in reverse, too, meaning—"Where there is a critic there must be an artist."

SAN FRANCISCO: Bill Darnel in town with Joe Delaney for the premier of the Label X line in the Bay Area. Bob Chatton, X distributor, hosted local deejays at a cocktail party and whisked Darnel around for several shows. . . . Gerald Wilson's big band scheduled to play Sunday sessions at Slim Jenkins' in Oakland . . . Russ Coglin and Bob Holley took over KROW

Sunday afternoon record sessions. Mills Brothers did excellent business at the Fairmont in January. . . . Louis Armstrong packed the Hangover club for a week, and Earl Hines' new group proved surprisingly strong following him. Hines will be followed by Kid Ory on March 1. . . . Sol Carson opened a four-month engagement Jan. 26 (Turn to Page 20)

Cary, Freeman A New Team

New York—Newest jazz writing team is an informal collaboration between Bud Freeman and Dick Cary. Dick orchestrated several of Bud's themes and Tommy Dorsey has already added three to his book—*The Time Is Right*, *Montevideo*, and *A Junket to Plunkett*. The latter is for the small combo within the Dorsey Brothers band.

Tommy's interest began when he heard advance pressings of Bud's new Capitol album and liked the set. The album has Dick on piano with Jack Lesberg, Don Lamond, and George Barnes. Also in the offing for the duo is some writing for a projected Pee Wee Russell with strings collection. One of the numbers is *Pee Wee's Lament*, a Freeman original. Label isn't yet set.

Freeman has also turned jazz entrepreneur and is running Saturday afternoon sessions at the Van Rensselaer hotel. Joe Sullivan, George Wettling, and Dick Cary on trumpet kicked off the series. It's the first excursion into jazz for the hotel, which is a quiet, residential establishment. In fact, Bud lives there.

1954 Met Operas Will Be Televised

New York—The jewel-studded opening nights of the Metropolitan Opera season will be televised into a national network of theaters beginning with the 1954 season. The Met and Theatre Network Television, Inc., which pioneered the Met telecast of *Carmen* a year ago, have signed a three-year contract.

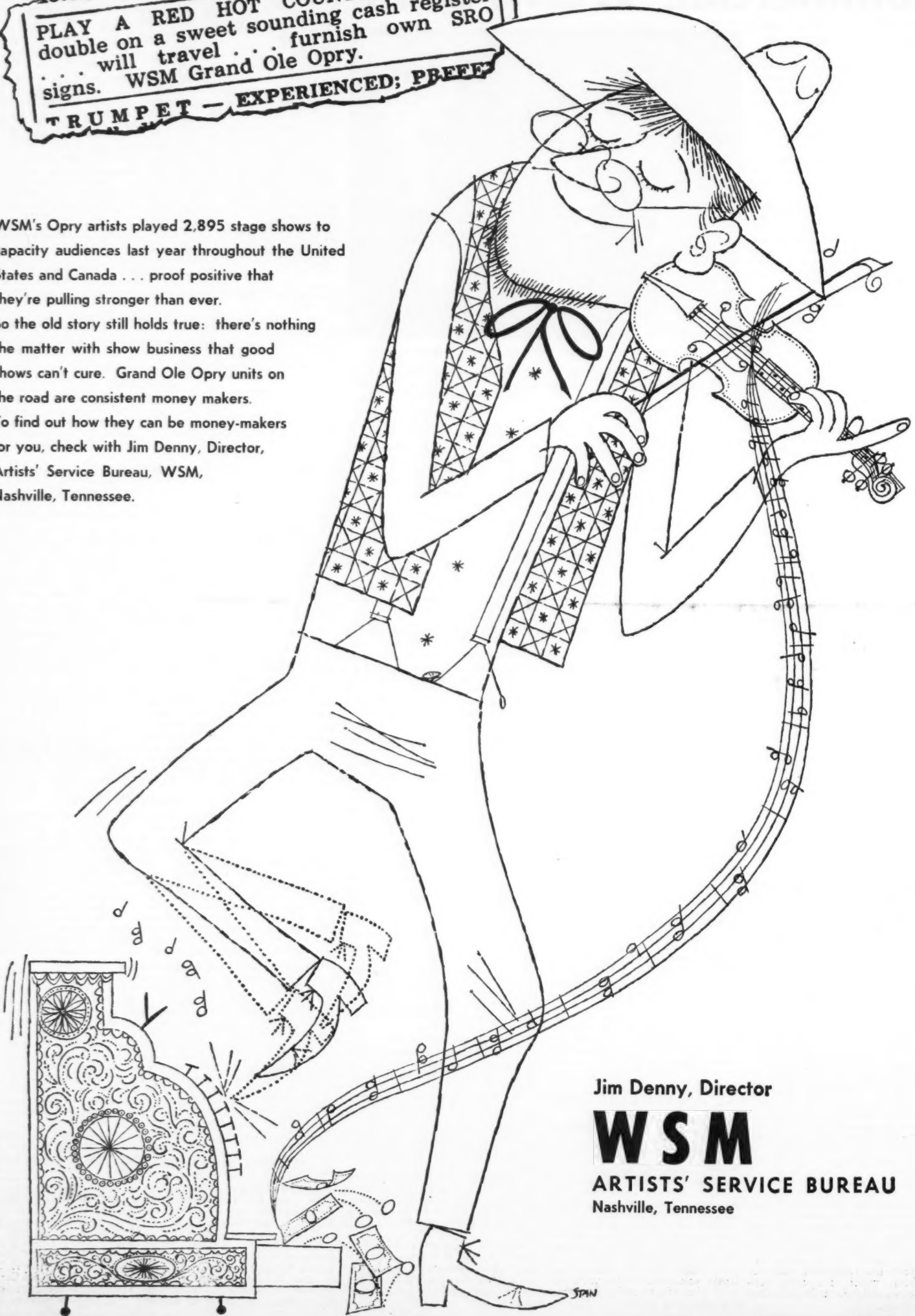
The telecasts will be sponsored by the Metropolitan Opera guild as a benefit for the Metropolitan Opera association and a prominent local charity in each city where the telecast is shown.

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New Clooney Film Breaks Sacred Movie Traditions

By CHARLES EMGE

In its running battle with television, Hollywood has come up with some strange and, occasionally, wonderful things. *Red Garters*, which gives Rosemary Clooney top billing over filmdom's Jack Carson and platterdom's Guy Mitchell and introduces night club star Joanne Gilbert in her first featured role, has some moments that are a little of both. It is also a daring departure from movieland tradition in more than one respect.

No. 1—it is a satire on filmdom's most sacred institution, the western.

No. 2—it is an about face from realism, the trend that has taken movie makers into far parts of the world of late in order to shoot their films in natural settings.

Red Garters was shot against settings that approach the abstract in their obvious artificiality, but on the whole the picture goes well beyond the "arty" and gets close to art.

The story is the one about the stranger (Mitchell) who comes into our little western town to uncover and shoot the killer of his brother but finds himself trapped by the "Code of the West" into shooting it out with the sheriff (Carson).

Miss Clooney is "Calaveras Kate," the most beautiful barroom belle in the West. She and other girls of the town, tired of losing their men in gun battles, contrive to put an end to all the shootin', and what promised to be a mass funeral turns out as a mass wedding.

Close To Operetta

With something like a dozen songs by Jay Livingston and Ray

L. A. TV Fave Gets Net Show

Hollywood—The national video audience will be getting a chance to judge the merit of a Los Angeles TV favorite with launching (Feb. 8) of a new NBC Television Network show starring Betty White, backed by a band under Frank DeVol, and also carrying the Four Jokers, novelty vocal-instrumental group.

Miss White first became familiar to local video viewers as "Girl Friday" to Al Jarvis, when the latter was on KLAS-TV. When Jarvis left, Miss White, who sings and carries on "human interest" interviews with guests, took over the show. She has been the winner in many local TV polls.

Evans, Hollywood's most consistently successful writers of "situation songs," *Red Garters* is closer to the operetta format than the conventional film musical. The stand-out songs, as of this writing, seemed to be Mitchell in *Dime and a Dollar* and Meet a Happy Guy, Rosemary in *Bad News*, and a duet with Mitchell in *Man and Woman*.

Joanne Gilbert, the talk of Hollywood after her sensational debut at the Mocambo last spring, couldn't get her teeth into the bit of a role she has here, but she registers well. And for her one song drew what could be the one "big" song in *Red Garters* with *This Is Greater Than I Thought*.

Four Ensembles Cited

Almost as long on dancing as it is on singing, *Red Garters* has four all-out ensemble production dances but not as much soloing by Buddy Ebsen as it might have.

For those who listen as well as look, the chief musical interest in the picture probably will be music director Joe Lilley's adaptations, vocal and instrumental, of the Livingston and Evans songs into some of the brightest and most colorful scoring in Lilley's long career. But no one in Hollywood was ready to bet on what *Red Garters* would do at the boxoffice, and there are many who feel that Paramount may have to play it for all it's worth in the "art houses."

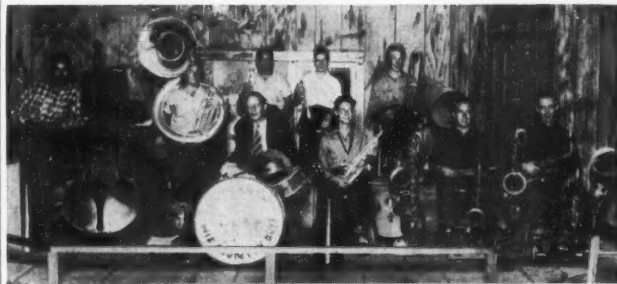
STUDIO NOTES: For an unpretentious little picture with some interesting music, catch *Go, Man, Go* featuring the Harlem Globe Trotters. Score by Alex North, who did *Streetcar Named Desire*, and specialties by Slim Gaillard. . . Paramount is preparing a remake of the Cole Porter stage musical, *Anything Goes*, first filmed with Bing Crosby and Ethel Merman in 1936. Leads for this version not set at this writing. . . Guitarist Laurindo Almeida, former Stan Kenton ace now freelancing here, drew a playing-acting role with Judy Garland in *A Star Is Born* at Warners. Will do one of his own compositions.

RCA-Victor will release Max Steiner's underscore to *The Caine Mutiny*, Columbia-Kramer film starring Humphrey Bogart, Mel Ferrer, Van Johnson, and Fred MacMurray, in album form. . . Katherine (the dance troupe) Dunham set for a top role in *Mambo*, to be made in Italy with Silvana Mangano, Shelley Winters, and Vittorio Gassman.

Filmland Up Beat

DOWN BEAT

Rustic Rhythm's California Boom Stemmed From TV



The first big c&w-type attraction on the coast was Len Nash and his country boys, which contained some topflight musicians. Example? The pianist at left is Carl Fischer, now Frankie Laine's accompanist. And to the first person to correctly identify the saxist seated next to the drummer goes a free, one-year subscription to *Down Beat*.

By HAL HOLLY

Hollywood—There's an old saying that "Californians are and always will be cornballs at heart," and the fact is that in this area western-style bands, cowhand combos, and the various exponents of barnyard bounce, probably have had more success over the years than most the conventional dance band musicians.

The Cass County Boys have played two long and successful engagements at the ne plus ultra Beverly Hills hotel, and as reported previously in *Down Beat*, Andy Parker and his Plainsmen have been a big draw for almost two years in the Westerner room of the Plaza hotel near Hollywood and Vine.

Some Big Names

Go far enough back into the past of many of the successful Hollywood radio and studio musicians, and you're pretty sure to uncover the scent of sagebrush holding over from association with a cowboy outfit at some time or another.

Cliffie Stone, in his recent *Down Beat* feature on western music in this territory, mentioned the first successful western-style bandsman, Len Nash and His Country Boys, a really big attraction on the coast in the '20s and into the early '30s. Many of the top-ranking musicians in all fields here got their starts with Nash. Among them is Carl Fischer, now music director for Frankie Laine.

But the really big boom in the popularity of wide-open spaces music here came with the advent of television and just about paralleled its extraordinary growth.

Spade Cooley, who had been playing the Riverside Rancho with a small and strictly rustic rhythm outfit, started it by taking over the Santa Monica ballroom, switching his band to the conventional dance & show type (though he retains the flavor by keeping many western-style numbers in his dance library), and inaugurated the bandstand telecast & show idea.

All Have 'Em

Today, every one of L.A.'s seven television stations except KHJ-TV has at least one western-style sponsored show with a top rating.

KTLA, in addition to Cooley, has another top-rater (in local audience polls) in *Western Varieties*, with

cowboy actor Doye O'Dell as m.c., Eddie Cleto and his cowboy swingers, Jane Frazee, and guest stars. Cleto, highly successful since he formed his cornfed combo, would probably rather keep it quiet than under another name he was an only moderately successful society band-leader around New Jersey.

KNBH, the NBC outlet here, has the Tex Williams show. Tex also was a pioneer in bandstand telecasting. He started in TV from Riverside Rancho three years ago.

Roy Televises, Too

KNBH is also the point of origin of Roy Rogers' NBC network show. Rogers, the first major film personality to drop motion picture work in favor of television, films his shows—a combination of story and songs—especially for television.

Gene Autry, the only other western music man to make a TV network (his show is on CBS-TV from Hollywood's KNXT) uses the same method.

KTTV's big western music entry is *Town Hall Party*, a two-hour (11 p.m.-1 a.m.) telecast from a dancehall in Compton (L.A. suburb), Calif., featuring Merl Travis, the Town Hall band, Tex Ritter, Wes and Marilyn Tuttle, and "Carrot Top" Anderson, with Jay Stewart as m.c.

All Shows Sponsored

All the shows mentioned are sponsored and under long contract. In most cases the performers or someone with a cow country draw deliver the commercials. One of the highly successful western bandsmen put it:

"Sure, we sell the products. You know, the big thing about our kind of music is the fantastic loyalty of our fans and followers. We just tell them to go out and buy something and they buy it for sure, no matter what it is. But we're all careful not to sell 'em no phony music and no phony merchandise, neither."

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COUNTERPOINT

By Nat Hentoff

A series of notes between sets: Emily Genauer, the remarkably human art critic of the New York *Herald Tribune*, recently set forth some suggestions for members of her profession. I think one particularly applies with equal emphasis to music critics and listeners: "To struggle always to differentiate between feeling and rhetoric, originality and hyperbole, monumentality and stolidness, spirituality and foginess, creative affirmation and braggard assertion."

To which I would add George Bernard Shaw's chaser: "To be positive is to be wrong at the top of one's voice."

Speaking of critics, Artie Shaw recently told me he thought that jazz was one of the few fields in which the critics and the artists fraternize so freely. He didn't think it was particularly helpful to the craft of criticism.

Just Ain't So

Actually, although drama and classical music critics try to pretend they remain aloof from personal friendships in their areas of concern, it ain't so. Jazz critics sin no more in being human than any other practitioners of this dubious profession. And basically, it depends on the critic.

I like Stan Kenton very much as a person, but as I think I've made resoundingly clear, I don't dig a large percentage of his music. And there is a famous young jazzman for whose playing I have enormous respect, but once he gets off the stand, I have less than minimal regard for him.

My views may be influenced by personal friendships and unfriendships, but not very much. The ear can be a bleak companion, and if a man is out of tune or his conception is banal, I wouldn't care if he were my long lost rich uncle from Lithuania so far as the music was concerned.

Prediction Recalled

Still on the subject of criticism, I remember brashly stating when I began reviewing records for the *Beat* that there would be very few five-star ratings because records of

five-star caliber were likely to be as rare as a short hop between one-ners.

Well, although there have been a couple of issues since then in which there were no records of five-star rating, there have been others in which three or four have received this rating. Either I am getting mellow with age or more first-rate jazz records are being made. Since neither I nor my acquaint-

ances sees any other evidence of the former hypothesis, the latter must be true.

One of the most painful parts of a record reviewer's existence has to do with reading the asphyxiating liner notes on most covers. I have received scars from such prose that will last until I die. May I suggest that whenever possible, the musician in charge of the date write the notes? Not only will the notes finally become helpful to the buyer—and few are now—but the next generation of record buyers may be spared merciless throttling of the English language that has been going on behind innocent records for some years.

Makes Strong Point

Willis Conover, the startlingly energetic Washington disc jockey, who has done more for jazz in that city than anyone would have be-

lieved possible, makes a strong point in a recent communication. He writes that record companies bewail the fact that "jazz doesn't sell" or, at least, doesn't sell as much as they'd like it to.

The companies don't recognize the fact that one of the reasons pop records sell so well is the saturation air play they get. It would seem logical that if even the few jazz disc jockeys there are played all the new jazz releases, the sales would increase. But they can't play them if they don't get them. And most jazz companies goof badly in their relationship with the lonely radiomen who will play good jazz.

I know. I used to be one, too. Getting a jazz LP from a lot of companies was like getting a season's pass to the mint. Persons who keep the shades drawn shouldn't complain about the lack of sunlight.

Decca Pacts Larry Elgart

New York—Larry Elgart, lead sax in his brother Les' band, has signed to record under his own name for Decca. An alto with strings album of Charlie Albertine arrangements has already been recorded.

Elgart will also record experimental material along the line of his recent *Impressions of Outer Space* set. He will be used further as background for Decca singers and already has recorded behind Hamish Menzies. Larry will not record any dance band material for Decca in order not to conflict with his brother's recording plans for Columbia. Larry will also continue in his reed capacity with his brother's band.

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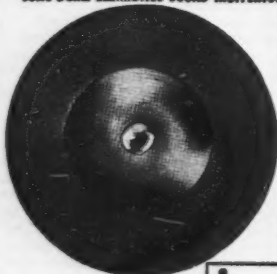


Notice

In the Buyers' Guide of band instrument firms that appeared in the Jan. 27 issue of *Down Beat*, the H.A. Selmer Co. was omitted inadvertently from the list. The Elkhart, Ind., firm manufactures a long line of instruments directed to the school market, and we apologize for the omission.

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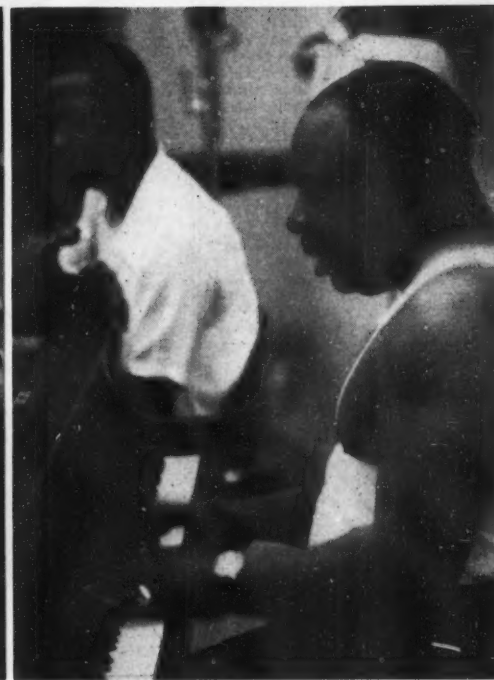
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THE HOT BOX

By George Hoefler

Eugene Sedric, the clarinet and tenor sax star, currently featured with the Conrad Janis Tailgate Jazz Band at Childs' Paramount in New York City, is affectionately known as Honey Bear among his fellow jazz musicians.

Gene acquired his nickname some years ago after an incident in the mountains of Pennsylvania. Sedric had bought a new camel's hair coat of which he was quite proud. The band he was playing with at the time started out on a bus tour.

One night the bus broke down in an isolated section of mountains. While waiting for the repairs four band members decided the bright, moonlit night was excellent for a short hike up the highway. Gene was one of the walkers, and his short and fat figure enveloped in the brown camel's hair coat apparently inspired the conversation to center around bears. Some distance up the road a real bear roamed onto the highway plainly visible in the moonlight.

Awestruck, They Stop

The awestruck jazzmen stopped and then immediately retraced their steps as rapidly as they could—with heavily coated Gene bringing up the rear. When they got back to the bus and found that the bear hadn't followed them, they nervously began to chide Gene.

They insisted that every time they looked back and saw him at their heels, they thought he was the bear. The story traveled rapidly through musician circles, and Gene heard nothing but Honey Bear for months. When he got his first recording date with his own unit, on Variety for Irving Mills, he himself helped keep the tag alive by using it as a title for his band—Sedric and his Honey Bears.

Gene Sedric was born and reared in St. Louis. His first professional playing job came in 1922 with the famous St. Louis leader Charlie Creath. Gene's first gig was a picnic where the beer truck was

used for a bandstand after the beer was unloaded.

Joins Jackson Band

During the summer of 1922, Sedric joined the other famed St. Louis band leader, Dewey Jackson, for a season on the Mississippi riverboats. That fall, he headed for New Orleans with Ed Allen's band. This band also included Pops Foster, bass; Johnny St. Cyr, banjo; Norman Mason, sax and trumpet (he played trumpet in the first band Louis Armstrong took from New Orleans); Floyd Casey, drums; Sidney Desvigne, trumpet, and Manuel Manetta, piano.

In 1924, Gene joined the Sam Wooding orchestra that went to Europe in 1925 accompanying a show called *Chocolate Kiddies* featuring Adelaide Hall. Among mem-

bers of the band were Tommy Ladnier, the late trumpeter; Garvin Bushnell, clarinet and sax; Willie Lewis, clarinet, and Herb Flemming, trombone. Gene traveled through Europe and South America with this band for more than two years.

Record Dates

After leaving Wooding in New York City about 1929, Gene started making a lot of records with studio groups and made sides with the bands of Don Redman, Noble Sissle, and the late Alex Hill, great forgotten jazz pianist. Gene replaced Coleman Hawkins with Fletcher Henderson and played the Henderson arrangements Benny Goodman later made famous. Later he joined the band of the late Fats Waller, staying eight years.

Today at Childs, Eugene features his own composition of *Clarinet Blues*, accompanied by the Janis band. This is not the same *Clarinet Blues* recorded by Jess Stacy, featuring Fasola on the Varsity label, but is a composition recorded on Vogue (in France) with his own group. The number of the LP is LD 157 and is supposed to be available soon in this country.

Israel Location For World Music Fete

New York—Haifa, Israel, will be the scene of the 28th annual festival May 30-June 10 of the International Society for Contemporary Music. Americans are more heavily represented in the works this year than in the past.

The three American works chosen are Alexei Haieff's *Piano Concerto*, Roger Sessions' *String Quartet No. 2*, and Leon Kirchner's *String Quartet*.

A new opera by Darius Milhaud, *David*, will be given as an oratorio in Jerusalem during the festival.

Dick Contino

(Jumped from Page 1)

to an entertainment unit in the army was not "special treatment," adding:

"The army understands the importance of entertainment as a morale builder, and everyone with any ability as an entertainer gets his chance, after he has learned the fundamentals of soldiering. But during any combat lull, my unit was sent up as close as possible to the front lines. No, we didn't like it. NOBODY likes it up there. You go because it's part of the job."

—enig

Till We Two Are Three

Hollywood—The Andrews Sisters will continue as a trio—notwithstanding the departure of Sister Patti, who plans to appear as a single. Another singer, not selected at writing, will take Patti's place—she was the "lead" or melody singer—and the trio will become "The Andrews Sisters (Maxine and La Verne) with _____", the singer who gets the spot.

Bill Burton is managing the sisters. Patti's business affairs are now handled by her husband, pianist Wally Weschler. No engagements were announced.

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How To Hook Up More Than One Speaker To Hi-Fi Setup

By OLIVER BERLINER

In the early days of television, the house that had a set was the subject of great wonderment and discussion throughout the neighborhood. Nowadays, more than one set in a home is not uncommon, and even persons in very average circumstances may have three or four radios in the house.

High fidelity has not yet reached this stage, but already many people are becoming interested in having a loudspeaker in more than one room. If this applies to you, then let us consider a calculated plan for this expansion.

Adequate Power Necessary

Suppose you would like to have a loudspeaker in the living room with the rest of the equipment, and also a loudspeaker, in the den. In most cases this should not be difficult to accomplish. The loudspeaker cable is extended to the required point and the amplifier output impedance tap is changed to accommodate two loudspeakers. Be certain that the second loudspeaker is of the same impedance as the original unit.

Here is where the 20 to 50 watts of power that before you may have

deemed unnecessary become so important, for now the power output of the amplifier is divided between two loudspeakers, and 10 watts available to each speaker should be the very minimum you should provide. It may be necessary to place a "T"-pad control on the loudspeaker in the smaller room so that its volume may be changed without affecting that of the other loudspeaker.

The above situation is a rather simple one; but what happens when one member of the household wants to listen to something different from what the others want—at the same time. The immediately obvious answer is to have two (or more) separate complete high fidelity systems; but this involves not only a great deal of expense, but also a large amount of space and work as well.

A central distribution system

Tape Measure

Don't Go Bankrupt For Equipment, Fans Told

By Robert Oakes Jordan

In this last article on the erasure of magnetic tapes I will describe what I consider the most important factors in correct erasing techniques. Anyone who uses a tape recorder is interested in getting the best reproduction with budget equipment.

Some manufacturers' claims baffle me. I never seem to be as successful as they say I should be.

Laboratory tape equipment has been designed with a specific purpose in mind, and if these devices are used for music or voice recording rather than the usual dull computer or teletype signals, the results are enthralling in the quality of reproduction.

Repelled By Cost

But the fantastic cost of such equipment sends me back, but quick, to the market variety of tape recorder for esthetic recording.

I have resorted to many tests, authorities, quacks, and machines and have discovered several important techniques that help in obtaining relatively high fidelity from the average tape machine.

It cannot be emphasized too much that it is not necessary—in fact, it is undesirable—to go all out to buy every latest gadget for the tapologist advertised to light a match or break a window at 30 paces. Skill and the mastery of a few basic techniques will give you the results you want. You can have equipment up to your ears and still no tapes that are music to your ears. Set your high fidelity sights on a flat response of reasonable width, with little distortion.

Study Each Technique

Once you have your machine and are ready to record, try to understand the reason for each technique you employ. Some of these have been covered in previous columns, and, of course, there will be more. The public library may have cur-

rent books on the subject. If not, put your request in, and a growing demand may influence the library's selection of technical material.

In addition to recording properly, the tapologist also must learn to erase correctly and to recognize the signs of a failing erasing system on his machine. (For that matter, he should recognize one that never has or might never work well without repairs.)

When buying a machine, ask the dealer to run a new tape through the erasing head for a few yards. Then check for yourself whether the process has added noise to the tape by replaying it. Listen both to the erased and virgin tape surfaces.

Spot Extreme Faults

Instruments should be used for a really accurate test of this sort, but if no signal other than the one added by the erasing head is on the tape, it is possible to spot extreme system faults.

On some machines it is possible to by-pass the erase head, using a bulk erasing device like the Goodell Noiseraser for all your erasing work. In this way you can prevent addition of extraneous noise both to tapes for reuse and raw tapes.

If you are using the erasure system included in the machine, keep constant check on the alignment of the erasing head to the recording head. The fundamental vacuum tube oscillator used both for bias and erasing signals should be tuned properly and adjusted for correct output.

Watch For Hum

Make sure that no direct current or 60-cycle hum is present in the windings of the erase head itself. If your machine will not erase the heavier signals on the tape in one trip over the head, run it over again. Much of the necessity for high-grain recording can be eliminated by using good tape from a

feeding audio to any loudspeaker desired is a more economical answer, and in the majority of cases will require only one of each of the sources of program material (record player, tuner, tape recorder, television set). Here is how to go about it.

Analyze Your Requirements

First, decide how many separate loudspeaker places you wish to feed audio. For our example, we'll say three rooms.

Second, determine how many sources of material you now have, and expect to have later on. Let's provide for all four (sources, see above).

Each loudspeaker must be driven by its own power amplifier, so three amplifiers will be required. Each of these must have its own preamplifier ("front end") incorporating an input selector switch with enough positions to select any of the four program sources. The output of each source is connected to an input position on the selector switch of every preamplifier.

Upon examining this arrangement we find that any amplifier/loudspeaker may select any of the program sources, with the same or different sources going to each amplifier/loudspeaker as desired; which is exactly the arrangement that one would want.

Minimum Equipment Possible

The same result may be obtained with less equipment by incorporating a method that has been constantly used by the telephone companies—that of "limited trunkage." For example, there is no need to have a separate amplifier for each loudspeaker if not all of the loudspeakers will be in use at one time. That is, if there are to be five loudspeakers, but only a maximum of any two are to be used at a time, merely have two amplifier/preamplifiers with a loudspeaker selector switch on the output of each power amplifier. In this way, each amplifier may select one loudspeaker from the total number available to it.

The above system requires that all electronic components be grouped together. There are other systems involving dialing, relays, control wiring, pushbutton tuning, etc. However, these are both complicated and costly and require the services of an outside installation agency; hence, they will not be covered here.

If you have further questions or subjects you would like discussed, write me at 6411 Hollywood boulevard, Hollywood, 28, Calif.

reputable manufacturer.

It is my conviction that there is no economy or wisdom in the use of surplus or bargain-used government tape. If you do use it, there is an off-chance that you may pick up a section that has not been erased properly, leaving the recording practically intact, or if it appeals to you, it is possible to revive almost any tape by subjecting it to a temperature below -175°F.

There have been some interesting new publications in the magnetic tape field. The next column will review these and standard books for the tapologist and the technician.

(Send questions to Robert Oakes Jordan, 629 Marion Avenue, Highland Park, Ill. Enclose self-addressed stamped envelope for personal reply.)

Norse Music Set For Carnegie Hall

New York—Pioneer Leopold Stokowski, who earlier this season conducted a program of all-Canadian music in Carnegie hall, will be in charge of a Norwegian concert there April 1. The program will be under the auspices of Wilhelm Morgenstjerne, Norway's ambassador to the United States.

Stokowski will introduce to the United States pianist Robert Riefeling and conductor Olvin Fjeldstad, musical director of the Norwegian Broadcasting symphony.

Among contemporary Norwegian composers to be heard are Klaus Egge, Fartein Valen, Harald Saeverud, Ludvig Irgens Jensen and David Monrad Johansen. Earlier composers Edvard Grieg and Johan Svendsen also will be heard.

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Classical Codas

Ever hear of a tympanist conducting a symphony orchestra while doing a drum solo? There was one in Iowa the other night. Henry Denecke, conductor of the Cedar Rapids Symphony orchestra, was his own soloist and director in Ottman Gerster's *Capriccio for Kettle Drums and Strings*. Next, how about some athletic maestro soloing while conducting Morton Gould's tap dance concerto?

It took Alexander Gretchaninoff 51 years to hear his opera, *Dobrynya Nikitich*, performed in America. Written in 1903, its third act was presented by the Balalaika Symphonic orchestra and the Slaviansky Chorus in Carnegie Hall, and Gretchaninoff, now 89, was there for the premiere. Christoph Willibald Gluck, on the other hand, couldn't wait for the first American performance of his opera, *Paris and Helen*. Originally sung in Vienna in 1771, it wasn't heard in the United States until the American Chamber Opera society sang it at Town Hall under Arnold Gamson, 183 years later.

Ferenc Fricsay, 39, who has been conducting the Radio-in-the-Amerikan-Sector orchestra of West Berlin, has been appointed conductor of the Houston Symphony orchestra for the season of 1954-55. He succeeds Efrem Kurtz, whose contract was not renewed. . . . Edward van Beinum, conductor of the Concertgebouw Orchestra of Amsterdam, made his American debut batoning the Philadelphia orches-

tra in New York . . . Aaron Copland has finished an opera, *The Tender Land*, with libretto by Horace Everett, to be prepared for a premiere this spring.

Edmund Rubbra's Festival Overture was given its first American performance by the Knoxville Symphony Orchestra conducted by David Van Vactor . . . Handel's last oratorio, *The Triumph of Time*, was sung at Muhlenberg college, Allentown, Pa.

Concert Choir Opens With Stravinsky Night

New York—The Concert Choir, a combination of a 35-voice choir and accompanying orchestra, has begun its New York season. Under the direction of Margaret Hillis, the choir's first Town Hall concert was an all-Stravinsky program.

The concert on March 11 will be entirely a *capella* and will include works by Jannequin, Banchieri, Francis Poulenc, Brahms and Debussy. On April 11 the choir will close its season with the first New York performance of Rameau's opera, *Hippolyte et Aricie*.

National Creative Art Center Planned In N.Y.

New York—A national center for creative arts is being planned under the sponsorship of New York University.

Tentatively scheduled to be built in mid-Manhattan at a cost of \$8,000,000, the center has the support of several artistic institutions. The New York Philharmonic will be among the first to move its operations into the center.

What's 'Modern' Music? Einstein Gave Answer

By WILL LEONARD

Einstein was right. Not that we dig everything Einstein put out, but he said something about all things being relative (didn't he?), and the relativity theory tickles our fancy

whenever we consider the strikingly different clocks used by the long-hairs and the "pop" people.

They kid the classics fans because a symphonic composer doesn't have much chance of making the hit parade until he's been in his grave for 50 years. And the long-hairs can't take the hip kids too seriously because none of their boys so far has had a chance to prove he can last 50 years.

Jazz fans talk of the old, old days, back there in 1935, when swing was starting. When they talk about the Mound City Blue Blowers of the '20s or the Original Dixieland Jazz Band the decade before that, they're dealing in ancient history. And when they talk about Buddy Bolden and Storyville—man, that's farther back in the dim beginning of time than even the Piltdown man ever pretended to go.

Too Confining

"Modern" is a word too confining to be hung on jazz. It bursts through "swing," "bop," and "progressive" adjectives, changing form and ideas every couple of seasons, so that the music of five years ago can be ridiculously old hat.

"Modern" is a different thing entirely on this page. Consider a fine

new Capitol disc, *Modern French Music*, and the latest two issues in Columbia's *Modern American Music* series. They range from brand new compositions, on which the ink was scarcely dry when the composer supervised the recordings, to pieces penned back in the '80s, when Buddy Bolden hadn't blown his first note and Jelly Roll Morton wasn't born.

Modern French Music (Capitol P8244, 12") contains stuff by composers who were considered miles apart when they were at work, though they all snuggle cozily together now on four microgroove bands under the ministrations of Vladimir Golschmann and the Concert Arts orchestra.

Modern?

Erik Satie knocked out his *Three Gymnopédies* in 1888, when Broadway was lit by gas and the Detroit Wolverines were champions of the National League. This is modern? Well, two of the three piano pieces were orchestrated by Maurice Ravel about 30 years later, and Richard Jones did the third especially for this recording, which makes it a pretty recent item. Arthur Honegger's *Pastoral d'Ete*, Ravel's *Le Tombeau de Couperin* and Darius Milhaud's *Le Boeuf sur le Toit* all date back to the second Woodrow Wilson administration.

They don't sound stuffy, and Golschmann's enthusiastic direction must be given some of the credit for that. Because they're of the 20th Century they probably have to be called "modern" by classical standards, but they don't speak the same language as the contemporary Columbia kids.

The modern American series, as we've noted before, is a program under which Columbia is to put out 12 LP sides each year, the works to be chosen by a five-man committee including Virgil Thomson, Aaron Copland, William Schuman, Henry Cowell, and Goddard Lieberson. Among the composers represented in the 1953 series were Virgil Thomson, Aaron Copland, and William Schuman. Among the first composers represented in the 1954 series is Henry Cowell. Goddard Lieberson? He's not a composer.

Personnel aside, this is a project

The Classics Center

Here are some of the outstanding classical releases of recent months now available to you by mail from our complete stock of superb recordings.

Prokofiev: Symphony in D Minor, Detroit Symphony, Paul Paray. Mvt. 1-4. \$5.95	
Chopin: Mazurkas complete. Artur Schnabel. Victor LM4109. 11.44	
Horowitz: 25th Anniversary Piano Recital. Victor LM4614. 11.44	
Montesqui: Cavalleria Rusticana Highlights/Leonecavalieri: I Pagliacci highlights. Cetra AS5044. 5.95	
Monksong: Ravel: Pictures at an Exhibition/Stravinsky: Firebird Suite. Philadelphia Orchestra, Eugene Ormandy. Col. ML4700. 5.95	
Haydn: Symphonies Nos. 44 and 49. Vienna State Opera Orchestra, Herman Scherchen. West. WL5205. 5.95	
Ravel and Debussy quartets: Budapest String Quartet. Col. ML4668. 3.95	
Romance Music: Carlos Montoya, guitar. Rem. R199-134. 2.99	
Honegger: Joan of Arc at the Stake. Vera Zorina, soloists, Philadelphia Orchestra, Eugene Ormandy. Col. SL178. 12.11	
Smetana: Don Juan & Death and Transfiguration. N. Y. Philharmonic, Bruno Walter. Col. ML4650. 3.95	

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that is carving some interesting notches in the recorded repertory. We don't know how many copies of Kirchner and Fine and Shapiro the record buyers will snap up, and it might be fun to check with dealers sometime on the salability of the *Modern American Music* series, but it's a great idea to get these works on LP, and Columbia deserves a pat on the back for the consistency with which the program is being handled.

Cowell and Harold Shapiro are paired (Columbia ML4841, 12") in a couple of sonatas that have freshness and originality without flaunting their adventurousness. Cowell's violin-piano combination of 1945 vintage, is dedicated to Joseph Szigeti, who suggested it and plays it, with Carlo Buscotti at the piano. Leo Smit and Shapiro play the latter's own four-hand piano sonata, of pre-war date.

More strident and angular are string quartets by Leon Kirchner and Irving Fine (Columbia ML4843, 12"). Kirchner presses a little too hard for comfort and Fine's use of the 12-tone technique sometimes is a little disconcerting, but both sides have something to say.

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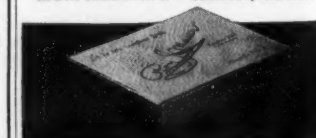
My friend, who runs a music store here in Hollywood, was tickled pink. Seems that one of his customers, a sax star with one of the well-known bands out here on the coast, had been complaining about not being able to find a good reed any more. Finally, one day my friend persuaded him to try one of my Roy J. Maier SIGNATURE Reeds. Well, sir, you'd have thought someone had willed him a million dollars, he was so pleased with it! He came back, grinning from ear to ear, to tell my friend about it. Claimed his sax had a livelier tone and a snappier response from the first moment he slipped one on his mouthpiece. Of course, he doesn't know why my SIGNATURE reeds are great! Actually, the difference is in the fine, selected cane I use—and the special way I cut them... ever so gently... so that their vitality and flexibility of the cane isn't squeezed out... but remains to give you more power, ideal tone color and live, snappy response."



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CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Disc Data	Ratings	Comments
PROKOFIEFF: Classical Symphony/DE FALLA: Three-Cornered Hat/DUKAS: Sorcerer's Apprentice/RAVEL: La Valse. Philharmonia Orchestra, Igor Markevitch. ANGEL 35008, 12".	★★★★★ Performance ★★★★★ Recording	● With some of the older, established labels putting out "demonstration" records for hi-fi fans, Angel, just getting its foot in the door, proffers a "test" of its own. No fear way to introduce a label than with four such hoary chestnuts as these, offering buyers plenty of chance to compare with the dozens of versions already available. They're turned out with exciting animation, reproduced excellently.
SCHUMANN: Symphony No. 2. Cleveland Orchestra, George Szell. COLUMBIA ML4817, 12".	★★★★ Performance ★★★★ Recording	● Schumann could be a heavy-handed composer and Szell can be a heavy-handed conductor. They don't often get very buoyant in this meeting, and the Clevelanders hit the rhythms so hard they overemphasize them.
TCHAIKOVSKY: Symphony No. 5. Leopold Stokowski and orchestra. RCA VICTOR LM1780, 12".	★★★★★ Performance ★★★★★ Recording	● Somebody's always playing or recording this evergreen, but few tie it together as neatly as Stokowski. He overdoes many a lesser work, trying to make something of it. This giant is just the right size for him to handle with polish.
Piano Picks		
KAPELL: In Memoriam. Wilhelm Kapell, pianist, playing Bech. Schubert, Liszt. RCA VICTOR LM1791, 12".	★★★★ Performance ★★★★ Recording	● Like most record "memorials" this one is disappointing. The selections are not Kapell's best, and some recordings are average. Hints of the Kapell brilliance are there, but his Beethoven, Brahms, Chopin, Khachaturian, Liszt, Prokofiev and Rachmaninoff of earlier recordings are, in toto, a better memorial.
MOZART: Two-Piano Sonatas, K. 448. Labeaux and Nemoff. REMINGTON 199-147, 12".	★★★★ Performance ★★★★ Recording	● There never has been a big enough literature for the duo-pianists, and Mozart wrote such a gem here that it's a pity he didn't do more. This is one of its best LP versions, with snatches of Saint-Saens, Debussy and de Falla on the other side.
RACHMANINOFF: Sonata, Opus 19. Joseph Schuster, cello, Leonard Pennario, piano. CAPITOL P8248, 12".	★★★★ Performance ★★★★★ Recording	● Nice also of romanticism, served up in deep purple mood by a splendidly balanced duo. Try this one some late winter night with the rain beating against the windows, and you'll never go back to Mantovani.
Operatics		
STRAUSS: Salome. Walburga Wagner, László Szamers, Vienna Symphony, Rudolf Moralt. COLUMBIA SL126, 2-12".	★★★★ Performance ★★★★ Recording	● For a gal who was such a holler the police used to close up the opera house when she did her dance of the seven veils, Salome certainly has been neglected in her old age. This is her second full-length recording and it still leaves a lot to be desired, although it's better sung than the only other LP version, several years older.
RAVEL: L'Heure Espagnole. Artists and Orchestra of Opera-Comique, Andre Cluytens. ANGEL 35018, 12".	★★★★★ Performance ★★★★★ Recording	● Why do they keep on reviving that 1921 warhorse <i>Blossom Time</i> , when this 1920 frolic sounds many times suter and hundreds of times fresher? Denise Duval as the heroine with a passing interest in clocks, steals most of the honors, but the entire performance is bright and happy.
GOUNOD: Faust. Soloists, orchestra and chorus of Theatre National de l'Opera, Cluytens. RCA VICTOR LM6400, 4-12".	★★★★ Performance ★★★★★ Recording	● Same conductor as above, different singers and instrumentalists, but the same sure baton feeling. Victoria de Los Angeles is Marguerite, Nicolai Gedda is Faust, Boris Christoff is Mephistopheles, in the most complete recording to date. Even the <i>Walpurgis Night</i> is included. What's more important, it's a sound performance.
Bach Batch		
BACH: Cantatas 51 with Elisabeth Schwarzkopf and 52 with Hans Hotter. COLUMBIA ML4792, 12".	★★★★★ Performance ★★★★★ Recording	● The soprano impressively in Jauchest Gott, the baritone is carefully competent in Ich Hebe Genug. The Philharmonia Orchestra and a complicated list of instrumentalists accompany.
BACH: Four Suites for Orchestra. Vienna State Opera Orchestra, Felix Prohaska. BACH GUILD BC530-31, 2-12".	★★★★ Performance ★★★★ Recording	● If it weren't for Fritz Reiner's version, released just a month or so ago, this would be the top edition of the lovely four-ome. As it is, it's soft, deft of execution, clear of tone and highly recommendable.
BACH: French Suites. Isolde Ahlgrimm, harpsichord. COLUMBIA ML4746, 12".	★★★★ Performance ★★★★ Recording	● Johann Sebastian, who wrote most of his music for church, here knocks out something for the hall-room set. This is dance music—harpsichord or no harpsichord! Miss Ahlgrimm plays it as if she appreciates its terpsichorean feelings.

Five-star are reviewed Excellent,

Harry r a calypso ing the las captures a this singer club.

Country ish thing a pop ball four years plays a f this time could easi as a recor song is su and with backing. (

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★★★★ Man Is The Mar

Popular Records

**DOWN
BEAT**

Five-star records and others of special interest to *Down Beat* readers are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Harry Belafonte

★★★★ Hold 'Em, Joe
★★★★ I'm Just a Country Boy

Harry rocks the joint on *Joe*, a calypso that really moves during the last couple of choruses and captures some of the excitement this singer can generate in a night club.

Country Boy is the least folksy thing he's done since he was a pop balladeer on Capitol records four years or so ago. But it displays a far more mature artist this time around, and one who could easily move into the pop field as a record seller. The pretty love song is sung feelingly, confidently, and with Hugo Winterhalter's backing. (Victor 47-5617)

Eddie Calvert

★★★★ Midnight
★★★★ Paris in the Rain

British trumpeter, whose record of *Oh Mein Papa* was the first, is back with *Midnight*, another pretty tune that could well be a success. Listen to how remarkably close to Ralph Marterie this guy sounds. (Essex 349)

Bill Darnel

★★★★ For You
★★★★ That's the Way Love Goes

Good to see something finally begin to happen for Darnel, who has been around for a long time, singing well, yet suffering a singular lack of success. This is the first release of Label "X" and could take right off. Bill's singing is strong and rhythmic, and though the nagging vocal group on *For You* could be dispensed with, it's a very good side. *Love* probably will be the seller side if this one goes. ("X" 4X-0001)

Ella Fitzgerald

★★★★ Melancholy Me
★★★★ Somebody Bad Stole De Wedding Bell

Melancholy is a prime example of the way Ella can take a tune unworthy of her talent and sing it so well you forget its banality. And though this disc obviously was released to cover on *Wedding Bell*, *Melancholy* could be another *My Happiness* for Ella if it gets some exposure. (Decca 29008)

Larry Foster

★★★★ How Do You Want Me to Sing My Love Song?
★★★★ A Trip to Hollywood

Love Song finds Foster impersonating some well-known singers (Monroe, Como, Cole, Laine, Johnson, Eckstine, Godfrey), and it's done exceedingly well. On the first, third, fifth, and sixth, in fact, you'll have trouble distinguishing the impersonation from the real thing. It's all a lot of fun, and a good deal of the credit should go to the writers of the special material, Tony Burrello and Tom Murray.

Flip is a series of impressions of movie actors, and they are the ones usually done on this sort of thing. (Coral 61122)

Patti Page

★★★★ Cross Over the Bridge
★★★★ My Restless Lover

Patti has a natural followup to *Changing Partners* in *Cross Over*. It's a modified spiritual with a beat that gets an excellent vocal from the Rags. *Lover* (formerly *Johnny's Guitar*) is done simply and impressively. (Mercury 70302)

Joyce Taylor

★★★★ Babe in the Wood
★★★★ Take My Love

Young Illinois gal's thrashing is improving with each disc, and *Babe* could get her into the lists of best-sellers. *Love* isn't as strong. (Mercury 70317)

Other Releases

AMES BROTHERS—★★★ *Man, Man Is for the Woman Made*/★★★ *The Man With the Banjo* (Victor

47-5644). *Man* is a calypso that should do well on the sales charts; *Banjo* is a rather sentimental-type ballad about a wandering plectrist. Both are sung ingratiatingly. . . . EDDIE BRACKEN—★★★ *September Song*/★★★ *That Girl* (Chance 3009). Comic sings surprisingly well on *September*, does a back-and-forth routine with Barbara Cooke on the backer that also is appealing. . . . BILL CAREY—★★★ *No, No, No*/★★★ *The Chuck Wagon Song* (Victor 47-5616). This is Chicago's Bill Snary with a name-change, and though he displays fine timber and intonation on both, the tunes are a hindrance. *No* is a just-adequate ballad, *Wagon* is a country-type song that can easily be forgotten.

DON CORNELL—★★★ *Hold Me*/★★★ *Size 12* (Coral 61125). *Hold Me* is pure hokum, done as a group-sing with a shuffle rhythm background. *Size 12* is another cornball opus, but it gives one an idea of how well Cornell can sing if he so pleases. . . . LEO DeLYON—★ *The Band Played On*/★ *Say It Isn't So* (MGM 11680). Says the label: "Every sound heard on this record is created by the fabulous vocal chords of Leo DeLyon." Through the kindness of tape, Leo becomes practically an orchestra and vocal chorus. Only one trouble—it sounds pretty bad. . . . BUDDY DeVITO—★★★ *Glenn Miller*/★★★ *Love Has Flown* (Chance 3011). *Glenn Miller* is an embarrassingly bad song—only Buddy's first-rate vocalizing keeps its head above water. *Love* is also mediocre material.

PHIL HARRIS—★★★ *I Know an Old Lady*/★★★ *Take Your Girlie to the Movies* (Victor 47-5615). First one's an unappetizing tale about a lady geek who had an appetite for live animals; reverse is good Harris. . . . JIM LOWE—★★★ *Riverboat*/★★★ *Goodbye, Little Sweetheart* (Mercury 70319). Jumping circus-band-type background on *Riverboat* helps a lot; Lowe does the reverse with more conventional orchestral backing and again proves to be a better songwriter than a singer. . . . RICHARD MALTBY—★★★ *Deep Blue Sea*/★★★ *Patrol Polka* ("X" 4X-0002). Buddy DeFranco's former arranger dips into a lush movie-music-styled *Blue Sea* first, then rearranges *American Patrol*. Neither happens to send chills down our back.

JACKIE PARIS—★★★ *Skylark*/★★★ *I Had a Talk With a Daisy* (Coral 61116). Reprise of *Skylark* for this label might be the one that gets Paris lad started. *Daisy* is a slow-growing thing. . . . CHARLES SHERILL—★★★ *Pal Joey* and *Connecticut Yankee* (Atlantic ALS 1211)—*Showboat* and *Roberta* (Atlantic 1210). These LPs sound like those piano meanderings you hear in thousands of bars. For those who have joined AA and miss this sort of thing. . . . DINAH SHORE—★★★ *I'll Hate Myself in the Morning*/★★★ *Pass the Jam, Sam* (Victor 47-5622). *Morning* is a delightful ditty, done without gimmicks. *Sam* has the beat, but not the lyrics, and what's with the corny laugh ending?

SMITH BROS.—★★★ *It Was Worth It*/★★★ *Melancholy Me* ("X" 4X-0003). New vocal group on the new RCA label might gets plays on M.M., which is similar to *Sentimental Me*, but it's real draggy. *Worth It* isn't. . . . *Spiritualaires*—★★★ *Every Day Will Be Sunday*/★★★ *I'll Meet You By the River* (Capitol 2714). *Sunday* gets a rousing sound, but *River* is slower in vein and more in the traditional spiritual style. . . . DAVE THOMAS—★★★ *You Are My Beloved*/★★★ *My Love for You* (Magic 45-AC-013). Crooner has light backing on both sides. *Love* is Danny Boy with new lyrics. Why?

SIDNEY TORCH—★★★ *Love Theme*/★★★ *Moonlight Serenade* (Coral 61118). *Theme* from the

Glenn Miller Story gets one of its best treatments to date, and *Serenade*, with lush violins, is equally good. . . . VARIETY BOYS—★★★ *Are You for Real?*/★★★ *Shame* (Rainbow 45-235). *For Real* is a cute novelty tune, and *Shame* is another good idea, but not as well executed. . . . WYOMA WINTERS—★★★ *Where Can I Go Without You?*/★★★ *Repeat Performance* (Victor 47-5603). New chirper should have a winner with *Without You*, penned by Peggy Lee and Victor Young. *Repeat* is trite.

version of *Little Brown Jug* make for a swinging pairing. The former gets the fourth star for its insistent drive and good solo chores from Dave Pell (tenor), Ray Sims (trombone), and Ronnie Lang (alto). Trumpeter Don Fagerquist and pianist Geoff Clarkson are heard from on the chief tune from *The Glenn Miller Story*. (Coral 61114)

Leroy Holmes

★★★★ Breezin' Along With the Breeze
★★★★ Dit Dit Da Hooty

Holmes' crisp and efficient studio group dispatches these with ease. *Breeze* is sung (and well) by Three Beaus and a Peep, after an extended workout by the band, and the novelty is warbled by Elly Russell. (MGM 11673)

Dance Bands

Les Brown

★★★★ One O'Clock Jump
★★★★ Brown's Little Jug

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(Coral 61115). A recreation of Tex' big one with Glenn Miller, to coincide with the release of the Miller film. It's substantially the same, except you get the feeling Tex is a little weary of Choo-Chooing it by now. *Cimarron* is horrible, with multitaped vocal from Betsy Gay. Only saving factor is some dexterous guitar work from someone (George Barnes?). . . . **THE ELIOTT BROTHERS**—★★★ *Plymouth Sound*/★★★ *I Ain't Gonna Grieve* (MGM 11674). First side is an instrumental played in highly competent fashion, with off-beats provided by a tambourine. *Grieve* is the one sung in all college frat houses and could bust right out in sales.

SAUTER-FINEGAN—★★★ *Hit the Road to Dreamland*/★ *Where's Ace?* (Victor 47-5614). This one's by far the weakest release so far by S-F. Joe Mooney and the Doodlers sing the oldie pleasantly enough, but *Ace* is simply a waste of wax—a melange of sounds, both spoken and played that is neither a good novelty for good music. Eddie and Bill are being carried away by their gimmicks these days, we suspect.

C & W

Rex Allen

★★★★ *Somewhere*
★★★ *He Played a Steel Guitar*
Movie star Allen still can fashion a mighty good record, as he proves with *Somewhere*, on which he has the able assistance of the Anita Kerr singers. Flip finds Allen working on his own on another good ballad. (Decca 28998)

The Carlises

★★★★ *I Need a Little Help*
★★★★ *I'll Never Love Again*
Betty Amos and her boy friends have come up with another top side in *Help*, a lucky word in their vocabulary and should have little trouble racking up a big hit. Flip is a good ballad which won't hurt sales any. (Mercury 70306)

The Davis Sisters

★★★★ *Takin' Time Out for Tears*
★★★★ *Gotta Git A-Goin'*
RCA's Davis Sisters have two strong sides, each completely different in song content as well as tempo, in their latest release, and it is more than possible that either or both will show up on the best-

seller charts ere long. (Victor 20-5607)

Minnie Pearl

★★★★ *Man*
★★★★ *I Wish They Would*
Long a favorite of *Grand Ole Opry* fans, Minnie makes her RCA debut with this waxing, and it is an excellent getaway. The parody on Rosy Clooney's pop best seller, *Man*, should find plenty of sales response with Miss Pearl's legion of fans all over the country. (RCA 20-5605)

Ernest Tubbs

★★★★ *Till We Two Are One*
★★★★ *Jealous Loving Heart*
Ernie sings one of the country favorites which has also shown up strong in the pop field, and his version will be numbered among the big sellers. Flip is an original which he also handles well. (Decca 29020)

Kitty Wells

★★★★ *Release Me*
★★★★ *After Dark*
Miss Wells has another big one and that's for certain. Big side will be the Miller-Williams-Yount effort, but the flip, which is Kitty's own tune, should also get a lot of play. (Decca 29023)

Hank Williams

★★★★ *You Better Keep It On Your Mind*
★★★★ *Low Down Blues*
Despite his death more than a year ago, the Williams legend continues to live, and it is sides such as these which are responsible. MGM wisely has paced these releases, and this new one is headed straight for the top. (MGM 11675)

Other Releases

GINNY GIBSON—★★★ *Baton Rouge*/★★★ *Don't Stop Kissing Me Goodnight* (MGM 11672). Pleasing voice and fair material equals two adequate sides. . . . CHARLIE GORE—★★★ *Two of a Kind*/★★★ *It's a Long Walk* (King 1310). Could have been a lot stronger. . . . DEKE MOFFITT—★★★ *Carolina in the Morning*/★★★ *Old-Fashioned Songs* (King 1312). Two pleasing sides which the older spinners should definitely add to their collection. . . . BILL MONROE—★★★ *Changing Partners*/★★ *Y'All Come* (Decca 29021). Singer has two

Dotty Mack Pays Lip Service To Top Singers, Gains Fame

Cincinnati — Cincinnati's Dotty Mack has risen to ABC-TV stardom by literally paying lip service to the nation's top recording artists. The pretty pantomimer is now featured nationally in the Saturday night *Dotty Mack Show* and has been one of WCPO-TV's most valuable and attractive properties for more than four years.

Dotty attributes her rise to her first job in television—as a record librarian—which gave her the chance to learn as much as possible about the vocalists she pantomimes.

"Altogether I 'do' about 60 artists," she said. "Sure, there are certain ones I like better than others. Patti Page, Doris Day, Rosemary Clooney, and Georgia Gibbs are my favorites because I am more accustomed to their phrasings and breathing," she said. "Their style is always consistent."

Some More Difficult

When she gets a new record, Dotty takes it home to go over it several times. Some of the artists are more difficult to pantomime than others.

Margaret Whiting and Jo Stafford are in her "difficult" category. "I can't do their numbers too well because they are harder to keep up with. Their phrasing and breathing vary."

Dotty likes to do Patti Page best of all. "I feel as if it's really me doing the singing. The people, in turn, get a more realistic feeling of my interpretation. But when I do Margaret Whiting, I feel as if I'm just pantomiming," she confessed.

Plugs Their Records

How do the vocalists feel about pantomiming? Dotty said she has met quite a few of them, and just about all like it. That goes for Patti, Doris, Rosemary, Georgia, Eileen Barton, Lola Ameche, and many others. "In fact several have sent me letters and telegrams after they've seen me pantomime their good songs here, but his versions should have come earlier and they might have had a better chance.



Dotty Mack and Friend

records. It really is plugging their records."

If she had to do one artist, and one only she'd pick "Patti or Doris, neck and neck."

Most requested record? *Kiss of Fire* by Georgia Gibbs.

Dotty's favorite? *Rock the Joint* by Lola Ameche.

Miss Mack, who looks as if she just leaped out of an *Esquire* calendar, is flanked by Colin Male and Bob Braun, who do the male vocalists, duets, and make with the commercials.

—si shulman

Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Feb. 16, based on a survey covering record sales, disc jockey plays, and juke box performance. Records listed are the best-selling versions of the tunes.

1. *O Mein Papa*
Eddie Fisher (Victor)
2. *Secret Love*
Doris Day (Columbia)
3. *Stranger in Paradise*
Tony Bennett (Columbia)
4. *That's Amore*
Dean Martin (Capitol)
5. *Changing Partners*
Patti Page (Mercury)
6. *Till We Two Are One*
Georgia Gibbs (Decca)
7. *Make Love to Me*
Jo Stafford (Columbia)
8. *Rags to Riches*
Tony Bennett (Columbia)
9. *Heart of My Heart*
Four Aces (Decca)
10. *From the Vine Came the Grape*
Hilltoppers (Dot)

Shearing Sets A Summer Sequence

New York — The George Shearing quintet has been signed for June, July, and August at the Embers—the longest club date the unit has ever had. The summer sequence is in keeping with Shearing's long-term ambition to stay home more so that he can compose and practice classical piano.

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Jazz Reviews

**DOWN
BEAT**

All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Laurindo Almeida Quartet

Tocata
Hazardous
Carinosa
Nonô
Noctambulism
Blue Baiao

Rating: ★★★★★

A valuably unusual collection. The freshly interacting lines are handled by Almeida and ex-Kentoniaite Bud Shank on alto, with Harry Babasin on bass and Roy Harte on drums. Brazilian-born Almeida is a master of the unamplified Spanish concert guitar and for years many jazz guitarists have admired his classical finger-style skill. The chance to hear him at length is alone worth the album, but there is a great deal more.

Each side is a carefully constructed small composition (four of the composers are from Brazil). But there are sections in each—least in *Hazardous*—that have the free feel of jazz improvisation and during these parts, Babasin and

Harte provide an underlying jazz pulsation. So I expect that either the composers made provision for improvisation or Shank and Almeida inserted the interludes. The result, however you define it, justifies the statement in the notes: "... the interesting cohesion of native Brazilian music with American jazz forms presents here an unusual excursion into modern sounds."

After several listenings, I feel both the need and desire to hear this even more thoroughly. There is a refreshing lack of pretentiousness, but as simple as the lines and construction appear, they grow in emotive meaning with each hearing—as with Flamenco songs and dances though these so far seem to me to lack the depth of Flamenco music.

Shank blows with authoritative distinction. Babasin and Harte are excellent. Only objection is to the recording itself which could have had more bass and drums definition. Congratulations to Pacific Jazz or a legitimately different approach to contemporary sounds and structures. (Pacific Jazz PJLP 7)

Sidney Bechet

Sweet Georgia Brown
Little Society
Petite Fleur
I've Found a New Baby
Casey Jones
Maryland, My Maryland

Rating: ★★

Vol. 2 of Sidney Bechet at a 1952 Jazz Festival Concert in Paris. Recording sounds as if it had been made by transatlantic telephone, and Sidney's accompanists are dourly depressing in their lack of taste or imagination. The intonation often sounds as if Mezz Mezzrow had been teaching these cats solfeggio in his spare time.

Sidney plows manfully through the Gallic fog and if you dig his drive and authority, the set has some compensations. And Sidney's

own reminiscent *Petite Fleur* is a rather pretty though schmaltzy tune. None of the other personnel is listed and for the sake of Franco-American relations and the EDC, it's a wise omission. This is something like backing Chevalier with the Korn Kobblers. (Blue Note LP 7025)

Bix Beiderbecke

Fidgety Feet
Jazz Me Blues
Oh, Baby
Copenhagen
Riverboat Shuffle
Sensation Rag
Lazy Daddy #1
Lazy Daddy #2

Rating: ★★★★★

Here is a 21-year-old Bix on the first Wolverine sides. They were recorded in 1924 in Richmond, Ind., and later that year in New York. Envelope has full discographical data including master numbers, and also contains a thoughtful bibliography and analysis of Bix. Record quality isn't bad considering the ingredients Gennett used to manufacture their records with. Despite the notes, these sides do not contain more "enthusiasm and beauty" than any of Bix's later records. They're good Bix, but they're not the best.

Bix was rarely blessed with good accompanying musicians on records and the Wolverines are a pretty hapless lot. (George Brunis helps on the last three.) But Bix is there and for this listener, that's enough. Besides you'll want this if you ever have to give a lecture on jazz. It could happen easier than you think. The demand is beginning to overreach the supply. (Riverside RLP 1023)

Dotty Denny

Blue Lou
Jumpin' for Joy
Rainbow Train
Lullaby in Rhythm
Stompin' at the Savoy
Baby You Know What I Mean
If Dreams Come True
Don't Be That Way

Rating: ★★

A label new to jazz begins tastefully with a pleasant and long overdue tribute to composer Edgar Sampson. Pianist Denny, who has worked with Joe Venuti and has had intensive club experience, plays with agility and largely individual ideas. She lacks a careful sense of dynamics, however, and tends also to play too percussively. As a re-



FIVE STARS is the rating given this issue to the new Laurindo Almeida quartet album, featuring alto man Bud Shank. This photo was taken at the recording session.

sult, there's a frequent hardness to her sound. But she swings and she has something vigorously her own to say. I'd like to hear more. Charlie Scardino is on bass and Buddy Saltzman on drums. (A440 LP AJ505)

Douglas Duke, Vol. 2

Laura
The Things We Did Last Summer
Yesterdays
There's a Small Hotel

Rating: ★

It's always good to hear Clyde Lombardi and underappreciated drummer Mel Zelnick, but the price is too high when they're overwhelmed by Douglas Duke on piano and organ (sometimes played simultaneously—one hand on each keyboard). Duke's sound on the Hammond is traumatic and his taste on both is of the lush, cocktail lounge school. It should be said that he does occasionally swing on piano but he soon stops to pick up a fistful of arpeggios or otherwise forces the chorus to collapse into flabby rhetoric. *Hotel* is least lethal perhaps due to the celeste-like sounds. Sound is distorted, which is probably just as well. (Savoy EP XP 8111)

Roy Eldridge

★★★★★ Wrap Your Troubles in Dreams
★★★★★ Little Jazz

Roy, whose recent record dates have produced some notable jazz, is again in great form here as he blows some thrilling passages in front of Oscar Peterson (organ), Barney Kessel, Ray Brown, and J. C. Heard.

Dreams bears many hearings,

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BILLY TAYLOR—EP-LP
"A" Train—Misty Morning Blues;
Bug—Prelude To A Kiss;
Night & Day—Monk's Mood;
Solace—Alex. Band.

LENNIE HAMERO—EP
Try Tenderness—Hamrose;
Makin' Whoopee—Sad Eyes.

ED HALL-VIC DICKINSON—LP
Jazz At Savoy—Dixie.

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for it is quite possibly the best recorded example of Roy's ballad style since his *Rockin' Chair* with Krupa. His explorations probe flowingly but insistently through its changes as he constructs his own personal melodic line, then leaves regretfully with a lovely coda. It's a shame he didn't have time to play at least one more chorus—you get the feeling there was a lot left in reserve.

Roy wails on *Little Jazz*, and even though he misses a few notes, the fire carries him through. Whenever you're pressed for a definition of jazz, don't talk—use this as one of your examples. (J. T.) (Clef 89097)

Terry Gibbs

Swing's the Thing
Begin the Beguine
Serenade in Blue
I've Got You Under My Skin

Rating: ★★

Terry cut these about a year ago with the aid of Hal McKusick (clarinet), Jimmy Johnson (bass), Sal Salvador (guitar), Sid Bulkin (drums), and Harry Biss (piano). The individual musicianship is good, with a reasonably swinging rhythm section, characteristic Gibbs vibes, and the skilled, Goodman-derived clarinet of McKusick. But the arrangements are stifling. Either they're blushing coy as on *Beguine* or inexcusably banal as on *Serenade*.

Skin and especially *Swing's the Thing* give the men a little more freedom, but they, too, are barely worth rehearsing. This is almost a classic case of a little composition being a dangerous thing. When the head arrangements have beads, it's time either to jam or really write an arrangement. These heads look like the Smith Brothers. (Savoy EP XP 8110)

Dizzy Gillespie

The Champ
They Can't Take That Away from Me
My Man
Good Bait
I Can't Get Started
I've Got the Bluest Blues

Rating: ★★

Excerpts from a 1953 Paris concert, ebullient introductions and all. Dizzy's fine and he has a swinging rhythm section (Al Jones, drums; Lou Hackney, bass; Wade Legg, piano). But not all of this set is the best bouillabaisse. Main fault lies with the fidelity of the recording which fluctuates for adequacy to slight gusts of distortion.

Vocalist Joe Carroll, who can be pointedly funny, is tiresomely un inventive on his small contributions here. Baritone Bill Graham is cumbrously in the way most of the time. But Dizzy does blow! *My Man* is a beautifully executed cam-

(See Page 14)

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MEL POWELL SEPTET

It's Been So Long; I Must Have That Man; You're Lucky To Me; 'S Wonderful; SONATINA for piano. Played and composed by Melvyn Powell.
Edmond Hall—clarinet; Buck Clayton—trumpet; Henderson Chambers—trombone; Steve Jordan—guitar; Walter Page—bass; Mel Powell—piano; Jimmy Crawford—drums.
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Recordings supervised by the noted jazz authority, John Hammond, and in cooperation with "DOWN BEAT" magazine. These performances were recorded with the VANGUARD QUALITY CONTROL technique that has made VANGUARD classical releases the most exciting sound on discs. Pressings are on pure vinylite, noise-free surfaces.

Vanguard
RECORDINGS FOR THE CONNOISSEUR



oo, Started digs deep, and Dixie always conjures something worth rehearsing from the other bands. *They Can't Take That Away*, for example, would collapse except for him. The set is worth buying for Jean-Paul Gillespie, but the lack of consistent sound clarity is a drag. Credit Burt Goldblatt for a demonically instructive cover. (Roost LP 414)

Lennie Hambro

Sad Eyes
Try a Little Tenderness
Ham Nose
Makin' Whoopies

Rating: ★★

Hambro is a big band veteran (Krupa, McKinley, Machito) who merits a wider hearing. Apparently influenced by Benny Carter, Lennie has a strong, clear tone and a pulsative sureness. His conception, however, isn't always equal to his other attributes and he sometimes takes refuge in the overly obvious. But he moves, and his *Tenderness* solo, which is approached just this side of sentimentality, is a memorable essay except for the coda.

Especially noteworthy among his associates is trombonist Eddie Bert (called by another name on the label). Listen to Eddie's deft interplay in *Whoopies* and his too brief choruses elsewhere. The first-rate rhythm section has Hank Jones, Sid Bulkin, and Clyde Lombardi. Babe Gonzales is heard briefly on *Sad Eyes* and too long on the unfortunate *Ham Nose*. Babbs is not unpleasant but the reason for his presence here escapes me. (Savoy EP XP 8109)

Lee Konitz-Mulligan Quartet

These Foolish Things
Broadway
Too Marvelous for Words
Almost Like Being in Love

Rating: ★★★★★

More sides made by Lee with the Mulligan quartet in January, 1963. Like the first set, they are among the best sides yet released by either Lee or the former Mulligan unit. Lee handles most of the solo space with sustained linear invention, and the frequent interweaving of the three horns provides an absorbingly invigorating texture.

Lee has rarely had his ideas and tone so relaxedly under control. (*Things* and *Too Marvelous* are perhaps the most eloquent examples.) Gerry and Chet are also at imaginative ease. On the last band, either the tape wavered or Chet's flat in the ensemble. That point aside, this is an impressive collaboration. (Pacific Jazz EP 4-11)

Gil Melle Quintet

Timepiece
Lower Man
Gingersnap
A Lion Lives Here
Spellbound
Transition

Rating: ★★★★★

This is a happy improvement on

Melle's largely pretentious first album. He has here the brilliant cooperation of Urbie Green, Tal Farlow, Clyde Lombardi, and drummer Joe Morello. Gil is the weakest of the five in conception and tone, but both his baritone and tenor work are professional and, pallid though the word is, he's promising. The Melle originals, while not distinguished, have quiet wit and a linear skill that is still underdeveloped. *Transition* has most substance but is overly diffuse in structure.

Urbie Green's trombone is warmly excellent on all the tunes and his solo on *Lover Man* is a glorious commentary—a unique model of shading, phrasing, and invention. Tal Farlow is unflaggingly tasty, and very few guitarists can approach the beautifully graded quality of sounds he achieves on the electric guitar. Clyde Lombardi, long underrated, is flawless on bass. Joe Morello, currently with the Marian McPartland trio, indicates that another major jazz drummer has arrived. This man should be heard a lot more often.

Recording sound is good, the best Blue Note for fidelity I can recall. The whole thing's a quietly happy ball. (Blue Note BLP 5033)

New Directions, Volume 3

Variations on a Motive By Bud
Waiting Dervish
Further Out
Etudes le Cahier

Rating: ★★★★★

This deserves background notes by the musician chiefly responsible for the west coast addition to the series. Teddy Charles writes: "... In *Variations* I took the characteristic left hand figure that Bud plays in fast tempos for freeing his right hand for melodic exploration. We used this to negate the usual chord progression, to give instead superimposed tonalities. I used the usual bridge for relief on this familiar pattern... Note bass behind second trumpet chorus—note melodic freedom generated by shifting tonal centers thus allowing the line to go all over..."

"*Waiting Dervish* is by Jolly Roger, also using the tonal center idea with progression on the bridge for contrast and free rhythmic patterns in the interludes. The intro and ending are entirely improvised by the ensemble, and the contrapuntal idea persists throughout."

"*Further Out* is a composition making use of polytonal lines and chords moving contrapuntally and utilizing the trumpet sound. The elements of the piece are combined to form an harmonic background, suggested linear-wise for the blowing, with a polyphonic bridge. The first short trumpet solo and the

DOWN BEAT

two short vibes sections have polytonal environs (note results) and a brief coda resolves the piece.

"*Etudes le Cahier*... is linear white-note music (fixed scale idea) with a strong chromatic middle section... In all these the written parts serve only to create the musical environment and as a point of departure for the blowing... There also emerge here individual textures—not a 'blend' which I'm against. Note presence of drums, more life-like instead of the usual drums-in-the-barrel and bass-overload sound..."

Teddy wrote all but *Dervish*. Other musicians on the date were Shelly Manne, bassist Curtis Counce and Jolly Roger on trumpet. The rating is for the careful darning of the approach and the excellence of the musicianship. It's another important step. There's still stiffness in the written sections but that's to be expected. Most important, it's valuably challenging to both musicians and lay listeners. And the extraordinary trumpet by Jean Lafitte all the way alone merits the stars. (Prestige PRLP 164)

Sonny Stitt

Sancho Panza
Sweet and Lovely
Hooke's Tours
If I Could Be With You One Hour
Tonight
Loose Walk
Pink Satin
Shine On Harvest Moon
Opus 202

Rating: ★★

First let's piece out the personnel from the breathlessly cluttered notes. Initial four have George Berg, baritone; Sid Cooper, baritone and piccolo; Kai Winding, trombone, and a rhythm section of Charlie Mingus, Don Lamond, and Horace Silver. On the second four, Gerry Sanfino is in for Cooper, Al Williams takes over on piano, and Jo Jones is on drums. Santo Miranda, I'm told, is the bongoist and conga drummer. Sonny is heard throughout on tenor and alto, and the arrangements are by Johnny Richards.

The arranging, while creating interestingly harmonized ensemble sounds, lacks cohesiveness. None of the originals are thematically more than routine sketches. Sonny, who gets most of the solo space, is out of tune most of the time. His ideas are familiar to the point of satiety. He does swing, but you have to do

more than that to fill an LP meaningfully.

Best bits of the set are created by Kai Winding, Don Elliott, and what can be heard of the rhythm sections. Sound quality and balance could be better and there's an awkward continuity break on *Loose Walk* (bad tape splicing?). All in all, not up to Jack Hooke's usual standard. (Roost LP 415)

Cal Tjader, Vol. 1

Tangerine
I Want To Be Happy
Love Me or Leave Me
Minority

Rating: ★★

Tangerine and *Love Me* were reviewed previously (*Down Beat*, Jan. 13). Al McKibbin, Kenny Clarke, and Hank Jones are responsible for the best rhythm background Tjader has ever had on records. Cal accordingly drives less and swings more than he sometimes does and his ideas are consistently unforced with *Tangerine* a special delight. The melodic abstractions by Cal and Hank on *Happy* are unusually interesting and Trixie Shearson's stimulating original, *Minority*, gets a briskly forceful treatment.

Unfortunately, there is some distortion in the reproduction. Not much, but enough to cloud the sound. Nonetheless, turn up the bass and lower the treble if you want to hear a rhythm section in swinging rapport. Too bad this wasn't hi-fi or even upper middle fi. (Savoy EP XP8101)

Philly FM Station Adds Jazz Show

Philadelphia—In line with the recent introduction of jazz at such established classical music stations as WGBH-FM in Boston and WNYC in New York, WFLN-FM in Philadelphia is presenting a jazz series.

Morrison Crowley conducts a two-hour program Saturdays from 1:30 to 3:30 p.m. on which he treats jazz in its historical context and, says the station, "as an art form—not an isolated phenomenon." Crowley has guests both from the jazz scene and from the Philadelphia Orchestra.

Gretsch Spotlight

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Schillinger School Renamed For Berk

Boston—The Schillinger House School of Music has been renamed the Berklee School of Music in honor of its director, Lawrence Berk.

"There will not be any changes in courses, course content or instructional staff," Berk said. "The school will continue to work very closely with the Schillinger Institute of New York. Preparation for teacher's authorizations in the Schillinger system of arranging and composition will remain the core of the curriculum."

"The graduating class of 1964 will be the first to receive diplomas from the Berklee School of Music." The Schillinger school was opened in Boston after Lawrence Berk studied privately with Joseph Schillinger in New York. At the time, Berk worked as an arranger with the National Broadcasting Co.

Booklet Published On How To Get Publicity

New York—A new booklet designed to acquaint professional and business persons with the basic elements of newspaper, radio-television and business paper publicity has been written and published by Benn Hall, New York public relations man. He tells about the mechanics of press relations, functions of newspaper departments and how to arrange interviews and picture coverage. It's available for \$1 at Benn Hall Associates, 47 E. 61st street, New York City.

Dog Days

Paris—French scientists have given American hi-fi sets an inferiority complex. They claim to have developed a sound reproducing machine that is able to send 27,000,000 cycles. Not yet explained is who's going to be able to hear it. It may be one way to reach Mars though.

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'Jazz Club' Europe Tour Finds Willing Audiences

By LEONARD FEATHER

The Hague, The Netherlands—Since our last report from the Jazz Club U.S.A. front, in the course of 14 dates in Norway, Sweden, Denmark, Holland, Belgium, and most of Germany, we have learned a few more enlightening things about the rigors of the road on an international jazz junket.

In terms of actual attendances, our best nights to date have been in Oslo, Amsterdam, Frankfurt, and Munich. To Billie Holiday and to Red Norvo, Buddy DeFranco, and Beryl Booker and their groups, it was perhaps even more important that these were also among the best houses acoustically.

Several of the German halls we played would be paradise for Mitch Miller, his echoes and his orchestra, but for us it was a reverberating purgatory.

Berlin's Sportpalast may have been the perfect locale for Hitler's thunderous orations, but the Red

Norvo trio in this setting looked and sounded like three little goldfish lost in the Rose Bowl, and a mob of nearly 3,000 persons in a place that seats 9,000 resulted in that empty-house look.

No less a problem than the acoustics are our money dealings. Anyone who's planning on a European tour would be well advised to take a CPA along. By the time we get home, 11 kinds of loot will have passed through our hands: Swedish, Norwegian, and Danish crowns, Belgian, French, and Swiss francs, all of varying values, plus Dutch guilden, Gf scrip, German marks, American dollars, and English pounds.

A typical conversation in our bus, train, or plane, instead of dealing with the passing scenery or even the latest Mulligan record, is more likely to run something like this:

"Now I loaned you 493 francs for your hotel bill, and you gave me 5 marks and 20 pfennigs to pay for the breakfast, so how much do you owe me in gulden?"

Compensating for the hassle of dealing with these diverse denominations is the low cost of living for a visiting American earning American-style salaries. Hotels have run from \$5 a night tops to as low as \$2, and on train between Heidelberg and Munich I got a five-course chicken lunch for \$1.08.

No Shopping Time

Making the job from night to night has been another big hassle. As this is written, we just have enjoyed our first night off in three weeks, and the days when we have arrived at a town early enough to look around or do some shopping have been rare.

Among the lesser but more amusing problems is that of laundry. We're never in any place long enough to have anything cleaned. Sonny Clark has now classified his shirts into three categories—dirty, dirtier, and filthier. We are longing for the arrival in Zurich, where we

expect to spend two nights at the same hotel.

During the rare hours when we've had time to shop, the main pursuits have been cameras and instruments. Red Mitchell and Gene Wright are nursing their new German basses like proud fathers, while at least a half-dozen of us have become members of an unofficial Zeiss Ikon club.

After two weeks of having flashbulbs poked into their faces during the performances, it is poetically just that the musicians are now all eager to take pictures of the audience.

Hipp Group Heard

Of the few chances we've had to hear European music, Jutta Hipp's Tristano-like quintet (alto, tenor, three rhythm) in Duisburg, Germany, was our biggest kick. The girl is a looker, plays brilliant piano, and (as Lionel Hampton has already told Joe Glaser) is a cinch to make it in the States.

At Studio 15, a musicians' hangout in Munich, we heard Dave Aram, a French horn player who's with a U.S. army band in Stuttgart. In the view of many who have heard him, he cuts John Graas.

Germany has no separate union for musicians. Jutta and her men were working a 7½-hour night, playing 90-minute sets, with the sidemen getting about \$35 a week.

Good as it will be to get home again, the enthusiasm of the continental audiences will be sadly missed. Perhaps it was significant that the only audience we've faced so far that showed a less than ecstatic reaction to the show was our only American audience, the GIs at Camp Baumholder in Germany.

We were assured that their apathy was due to their having been out all day on maneuvers. Whether for that reason or some other, they reacted strangely like an audience at the Royal theater in Baltimore. But the next night Jazz Club U.S.A. played Munich for a predominantly German audience and felt at home abroad once more.

Boston Totem Pole Digs Disc Names

Boston—The growing importance of hot disc names to ballrooms is reflected in a recent decision by Roy Gill, head of the successful Totem Pole here.

After the success of Joni James, Dorothy Collins, the Four Lads, and Dean Parker on brief spottings at the ballroom, Gill is planning to import Teresa Brewer, Tony Bennett, Charlie Applewhite, Connie Boswell, and others.

Who was the top recording personality of the last year? The men who play the records—the nation's disc jockeys—will give their selection in the next issue of Down Beat.



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FEATHER'S NEST

By Leonard Feather

Lionel Hampton's book will be in three different editions: The first, in English, for the neophytes; the second, in jive talk, for the initiated, and the third, a limited edition in "spectacular vernacular," for his character members.

This little nugget of information was brought to light in a widely syndicated gossip column. Because it is an egregious example of the dream world in which press agents live, it gave me pause.

It should go without saying that any resemblance between that paragraph and the truth is purely impossible. First, because there will be no such trio of editions; second, because two of the languages mentioned do not exist, and third, because the book itself is imaginary.

In every case of this nature you safely can assume that the artist himself knows nothing about the subject, that it was printed without his prior knowledge, and that it is the brainchild of somebody who receives a salary to keep the artist's name in the papers.

A Very Nice Guy

In this instance the press agent is a very nice guy named Mike Hall, a diligent publicity man who certainly succeeds in doing just what his clients want him to do.

He is not principally to blame for the appearance of items like these; in fact, the press agents are never the real culprits, for their concern is not to quibble about authenticity, good taste or dignity. If there is no legitimate news about the client, their job is to invent some. If there is legitimate news, their job is to soup it up and make it funny or quaint or startling so that it will make column fodder.

No, the real villains are the columnists themselves who print this pap, either through sheer naivete or through lack of anything better with which to fill space. And co-defendants with them are the artists themselves, who not only tolerate this sort of activity by their press agents, but even encourage it, in the ancient I - don't - care - what - they - say - about - me - as - long - as - they - spell - my - name - right tradition.

Just As Bad

The phony news item about a jazz musician more often than not tends to brand him as an odd character who does not speak or act like normal persons. But there is another brand of publicity item that is almost as meretricious and certainly as commonplace, namely the phony gag, the pseudo-witty saying shoved into the mouth of someone who never said it and who probably would cut off his tongue before giving vent to it.

Some weeks ago I was startled to read in a New York column: Leonard Feather overheard a famous comic's manager warning him: "Next time you ad lib, don't rattle the paper so much."

This was a two-fold mystery, since I have no press agent and never met the columnist; I could

only assume it was a slip of the typewriter, intended to be credited to some other Leonard. But this item was typical of the sort of twaddle which many handleaders and singers relish, because it keeps their name before the public.

Vicious Aspect

There is a particularly vicious aspect to the problem when you consider how many of these gags involve the two be-boppers or something involving a suggestion of narcotics.

Nobody stops to think that while getting a line or two of print for one solitary artist, he may be playing a small part in further blackening the name of a profession that already has taken a bad enough beating, partly at the hands of the press agents and partly through the actual misdemeanors of the musicians themselves.

What is needed, and what we never shall have, is a clearing-house of some kind, an organization that will devote itself not only to maintaining the names and reputations of individual celebrities in our field, but also to disseminating valid and valuable information about the business as a whole.

In short, as has been said before, jazz needs a public relations job. The American people should be told more of the actual activities, aims and ambitions of our Ellingtons and Kentons, Petersons and Gibbsees, rather than what George Shearing said about Tommy Manville, or not Nat Cole's views on short skirts for women.

But as long as the musicians put up with the kind of nonsense that's appearing, and as long as the lay press is ready, willing, and eager to go along with the gag, I'm afraid the American people will be out of luck.

Mitropoulos Inked As Director Again

New York—The New York Philharmonic society has re-signed Dmitri Mitropoulos as its music director for next season.

For the fourth consecutive year, Bruno Walter, George Szell, and Guido Cantelli will return as guest conductors. Franco Aulenti will begin his sixth season as associate conductor of the orchestra.

The 1954-55 season will be the orchestra's 113th. It will run for 28 weeks from Oct. 7 to April 17.

Gone Again

New York—The plane to take JATP to Europe was waiting at Idlewild. Norman Granz was rushing out the door of his room at the Algonquin on the way to the airport when the maid on the floor passed by.

"Oh, Mr. Granz," she smiled. "Welcome back. How was your trip?" After the cyclone swept through, someone explained to the lady that she was a couple of journeys behind.

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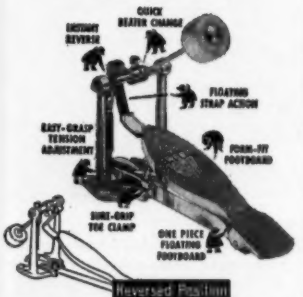
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Caught In The Act

Patachou, Empire Room, Chicago

In an excellent show that featured sparkling jugglers, acrobats, and a youthfully enthusiastic and precise dance line (the Empire Eight), a girl from France stood out like a beacon.

Patachou, it should be explained, rarely sings in English with a French accent, a common failing among most Gallic imports. Almost every song she does is in her native tongue (except for a biting parody on *I'm Gonna Wash That Man Right out of My Hair*), and though the words may not be understandable to all, no one need worry. They are all spelled e-e-x.

Not crudely, however. Patachou dresses simply, in a skirt and high-

necked blouse, and is a lithe woman, not full-blown.

But the superb way she uses her hands to express every emotion and the manner in which she employs her voice (or what there is of it) tells you immediately that this is a girl in love—in love with life, in love with singing, in love with a man, but mostly in love with love.

She is also one of that rare breed in the entertainment field who can project personality the length of a football field simply by standing still. We would suggest that you make it a point to see her should she ever play an engagement nearby. You have an unusual experience in store. —jack

Kaye Ballard, Dolores Brown, Jimmie Daniels, and Company, Bon Soir, New York

It is nearly time for Martha Raye, Judy Garland, and Betty Hutton to make room at the top. Their new peer is Kaye Ballard. Nothing short of catastrophe will prevent this zooming young performer from becoming a show business great.

As a comedienne, as a straight singer with a powerful full voice, and as a Roman Candle personality, Kaye is the most exciting new act this vocational night club-goer has seen in five years. As a bonus, she wails on flute, on which she's had extensive legitimate training.

Kaye is not entirely new. She's been at the Blue Angel, was featured in *Top Banana* here and in *Great To Be Alive* on the coast, and is an alumna of the Spike Jones Repertory company. Her timing is almost of Danny Kaye brilliance, her material is not only fresh but frequently devastating.

She can switch from a sketch of a torch singer suddenly caught with hiccoughs to a dynamic tribute to Fanny Brice. She is an expert at pantomime, she can rock the room, she can hurl it into open-mouthed silence. The only criticism of her act is that it doesn't last all night.

Also new at the Bon Soir is Dolores Brown, a singer who tries too hard to sell her charms rather than

her songs. She also has a disturbing head mannerism which rather resembles a cobra about to strike. British comic Oliver Wakefield is mildly amusing the first time around but the routine is too obviously set. He lacks spontaneity.

This unfortunately leaves little room to commend the regular cabaret company of the Bon Soir, a nucleus that has made this Village club the most relaxed and genuinely entertaining resting place in New York. Host Jimmie Daniels has an admirable repertoire of standards and Norene Tate is a thoroughly distinguished vocalist in the Ethel Waters tradition.

Hearing her sing *Tenderly* or *St. Louis Blues* is almost like hearing the songs for the first time. Then there are the Three Flames, a swinging trio whose ad lib observations fracture both the acts and the customers. Tiger Haynes, Roy Testamark, and Averill Pollard should get a piece of the club. It's hard to imagine the Bon Soir without the Three Flames.

Mae Barnes, the reigning monarch of the company, is on the road with the new Shirley Booth musical. When she comes back, this place will really be too much. It's Basille Day every performance as it is. —nat

Ralph Sharon, Streamliner, Chicago

British poll-winning pianist Ralph Sharon, who has been in this country about half a year, blended well into the softly lit and subdued atmosphere of the Streamliner—the

room with the best acoustics in town.

Sharon's is a quiet style. He chooses to employ softness and prettiness rather than forcefulness and punch, and even on up-tempo tunes he is dainty rather than dynamic.

Though his chord changes are usually musically interesting and he plays with deft technique, and though his is a style that is quite personal and not markedly derivative, Ralph still somehow fails to cross the line that separates a fine cocktail pianist from a productive jazzman. Perhaps it is the lack of strong conviction in his playing.

The selection of tunes is in the best of taste, but Sharon's interpretation is sometimes doubtful. *Dancing on the Ceiling*, for example, whose lovely changes almost demand a ballad tempo, is done way up and becomes practically another variation on the shopworn *I Got Rhythm*. *Our Love Is Here to Stay* also is done dashing and with a resultant loss of meaning.

Ralph is backed by bassist Skip Fawcett and drummer Chris Febbo. The latter is a youngster with a big, capable pair of hands who stays swingingly on top of the beat. You undoubtedly will hear more of him one day. —jack

Don't miss the next issue of *Down Beat*, in which more than 2,000 disc jockeys will name their selections of the bests in the field of recording. It's the March 24 issue, on sale March 10.

Dave BRUBECK • Red NORVO
Paul DESMOND • Cal TIADEN
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Write for latest catalog

fantasy
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Clayton's Personal Style Cuts Across Jazz Lines

Through all the changes in jazz styles, there are some voices that remain so individually fresh that they cut through categories like swing, bop or Dixie. One such trumpet voice is that of Buck Clayton who made his reputation with Count Basie and has been regarded as an important soloist ever since, both here and in Europe.

Currently leading a quartet at New York's Basin Street, Buck has recorded considerably recently. In March, Columbia starts issuing three 12-inch LPs of an all-star jazz unit under Buck's leadership.

He's also featured on Mel Powell's return to jazz on the Vanguard label. And Epic shortly will release the other half of a session Buck cut with Marlowe Morris before he left for Europe last year (*Down Beat*, Nov. 18).

Likes New Records

Buck, not too pleased with some records he'd made after the war, is happy about the last three dates. They represent his definition of jazz—"playing from the heart rather than playing patterns. It's music in which the emotions are the most important thing."

Even though he is a jazzman who came from the big band tradition, Buck says he doesn't want to return to a large unit. "No, I like to listen to big bands, but I'd rather play in a small band. I like to play solos, and when you're with 15 guys who also like to play solos, you may get one chorus every hour."

"Of the big bands now, I think Basie really has a good one. After hearing them at Birdland, I can't think of another band that's close, not even Duke. And I think this Basie band is better as a unit than the old band. Basie may have had better soloists in the old days, but this one sounds better as an ensemble."

Buck Gives Reason

"The reason? Well, sometimes if you get a bunch of guys together who aren't all stars, they work harder to get something going collectively. Stars think more of themselves and don't work as much for the group as the younger guys. The younger men are apt to listen more and try harder."

"I was with Basie from 1936 until I went into the army in 1943. It was different at the beginning. When we first started out, we didn't have good arrangers writing just for the band. We used heads we made up on the job for the first four years or so, and then we began to get arrangements, too. "We all had a lot to learn. When the Basie band first came to New York, we didn't even sound in tune all the time. We had to learn ensemble technique. We had to learn how to choose good instruments. Some of us had come in with patched up horns, instruments tied together with rubber and such things. And we had to learn how to record properly."

Model For Others

The band learned, becoming one of the most influential in jazz history.



Buck Clayton

tory, and Buck himself became a model to many younger hornmen. The Clayton tone especially has caused fellow brassmen to marvel through the years.

"I have my father to thank for that. He used to stay on me so much about tone. My dad was a fine bass singer aside from having played trumpet, bass and sousaphone. He was also in charge of the church orchestra. He was never a professional musician, but he might have been had he lived around New Orleans. Nothing ever happened in Kansas though."

Parsons, Kan., was where Buck was born 42 years ago. "My father taught me the scales when I was young, and I started on piano when I was about 12. I liked piano, but I liked the long, golden horn even better. I began to play that when I was 19, second trumpet in the church orchestra."

"I went out to California when I was 21 and played taxi dances and places like that for a year and a half. Then Teddy Weatherford came from China to recruit a band."

Gretsch Spotlight

"That great Gretsch sound" draws rave of outstanding drum star, Louie Bellson



Louie Bellson and Gretsch Broadkaster

THE AMAZING facts about Louie Bellson are well known—his laurel-winning drumming for Duke Ellington—his genius as arranger, composer—his resourcefulness as drum designer (for example, the famous Gretsch "Disappearing" Drum Spurs, the new "Gretsch-Bellson" Drum Sticks, are Bellson inspirations!). But you may not know that Louie is a long-time user of Gretsch Broadkaster Drums and that you can get a list of his drum setup from us—including prices—no obligation. We'll also be happy to send you, free, a copy of Louie Bellson's own favorite drum solo. Write now—Dept. DB-31054, FRED. GRETSCH, 60 Broadway, Brooklyn 11, New York.

No, No, No, No!

New York — The following conversation was overheard in Brooklyn the other day by a roving sociologist and is reprinted verbatim in the interests of scientific research.

"Why do you like *Ricochet*?" the sociologist asked a 12-year-old record buyer. "Do you know what the title means?"

"No," said the young lady, "but it sure sounds nice."

"*Ricochet*?" chimed in her mother. "Isn't that one of those Japanese carts?"

Concerts Unit Set For Second Year

Boston—The Creative Concerts guild will begin its second year at John Hancock Hall in Boston March 9. A nonprofit organization founded by a group of young musicians, composers and listeners to promote contemporary music, the guild commissions a new work for each concert.

For the three concerts this year, the guild has commissioned a *Piano Sonata* by Alexei Haieff, *String Quartet No. 3* by Roger Goeb and *Six Pieces for Chorus and Brass* in memory of Dylan Thomas. The six composers for this work are Herbert Fromm, Ervin Henning, Billy Jim Layton, Robert Middleton, Klaus Roy and Gregory Tucker.

The last two concerts will be held March 30 and April 27.

Teddy was a fine pianist out of Chicago, who lived the last part of his life in the Orient and India. "The only two bands in Los Angeles were mine and one that Les Hite had working behind Louis at the Cotton Club. Teddy picked my band up and so for two years I led a 14-piece band at the Canidrome Ballroom in Shanghai. We had a chance to go around the world and come home through Paris, but some of the men were getting homesick. I wish now we'd taken that chance."

"When I came back, Lips Page had just left Basie, and Count was on his way to the Roseland in New York. I sat in Lips' chair and just stayed."

Former Jazzman New Director Of Hollywood Pops

Hollywood—The infiltration of jazzmen into studio and symphony orchestras, one of the most significant trends of recent years, continues—and this time with a "first," as David Forester was signed as conductor and music director of the new Hollywood Pops Symphony. In the days when jazz was mainly an underground movement, Davey, as he was then known, blew a very potent jazz trumpet at sessions here in the '30s and early '40s. Later he was conductor on the Red Skelton and other radio shows.

The Hollywood Pops Symphony, numbering 60 to 65 men, will make its debut in Las Vegas on March 25 with an all-Gershwin concert (including *Rhapsody in Blue*) in which Amparo Iturbi will appear as guest soloist. It will be the first of a series of concerts in western cities. Said Forester:

"The Hollywood Pops Symphony will be different than others in that we shall play something besides Strauss waltzes and over-orchestrated popular songs. We plan to include things by Shorty Rogers and other composers in his category."

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The Blindfold Test

(Trademark Reg. U.S. Pat. Off.)

New Sarah, Old Mildred Both Tops With Mercer

By Leonard Feather

As you may have discerned, Johnny Mercer long has been one of the more literate and articulate figures in the popular song world; indeed, it has been said that he is in Tin Pan Alley but not of it.

It was through his exceptionally good taste in music that Capitol Records, in its formative years with Johnny as a guiding light, achieved its reputation for welding commercial success with artistic integrity.

With this in mind, I offered him a mixed session representing to some extent what is happening in the current pop market, with a few samples added, old and new, of some memorable figures in the vocal field. Johnny was given no information whatever, either before or during the test, about the records played for him.

The Records

1. Mitch Miller. *Under Paris Skies* (Columbia).

The main thing that record lacks is sharpness. It seems muddy all the way through, possibly through overinstrumentation. He's trying to do too many things. He's got a good tune, and the use of the harpsichord is effective; but the voices coming in, and everything, produces a lack of simplicity.

This record was not designed for a vocal. According to your rating system, with a five-star top, I'd give it 2½.

2. Jill Corey. *Minneapolis* (Columbia). Comp. Bob Hillard, Sid Lippman.

I don't care about that very much. Seems like a pretty poor song done in a routine manner. The girl is pretty good, though she could stand a little experience. She sings it straightforwardly, but some of the words get in her way, and she doesn't quite know what to do with them. Not that there's much to do anything with! Give it 1½ or two.



Johnny Mercer

3. Louis Armstrong. *Georgia on My Mind* (Columbia). Recorded 1931.

Well, that's from an era that I recall with great affection, and it's hard for me to say anything against it, but I don't think it holds up very well. It was not one of his best sides, even for those days. Even the new recording of *Sleepy Time* is head and shoulders above this.

Of course, when this came out as a new record, I liked it; in fact I still like it, but that band is so awful! I always had a theory that maybe Louis was smart and surrounded himself with mediocre talent to make himself sound better; but I doubt it. I'd give it about two.

4. Margaret Whiting and Jimmy Wakely. *When Love Goes Wrong* (Capitol). Comp. Hoagy Carmichael. With Buddy Cole Orch.

I can't place the boy, but it's Margaret Whiting of course, and I think it's Billy May's band. Or it might be Frank De Vol. I kinda like the front strain; it's got a nice easy beat, and it's easy to remember. Then in the middle, they go into that song from *South Pacific*—it's exactly the same melody as something from that show. Margaret cuts through sharply, and as I say, I like that front strain, but

I don't think that's enough. I would call it a failure and rate it about 2½.

5. Roy Anthony. *Sound Off* (Capitol).

I might be wrong, but I think that's a Beneke record. It's a great tune and has survived countless commercial renditions. But this is kind of an arranger's picnic; a lot of drum rolls, a lot of figures, and they never get the real spirit of the song, it never gets to move. If it had started at the last chorus and kept right on, it might have been better, but I don't like to hear this song any other way than swinging. And I don't know why the Irish in there. I'd rate it about two.

6. Mildred Bailey. *Downhearted Blues* (Columbia). Recorded 1935. With Red Norvo and John Kirby Orch.

I liked that very much. I don't know who the band is, unless it's possibly Teddy Wilson, but it got a nice relaxed feeling all the way through, and Mildred sings wonderfully, most of the time, except a little bit in the middle where she's called upon to sing blues. It seems everybody's got to sing blues differently, and they kind of lose the spirit of it. But most of the way it shows her real personality and her real voice, and it was a swell record. I'd give it three, anyway.

7. Al Martino. *Sweetheart of Mine* (Capitol).

I guess that's Al Martino. I don't like this kind of song very much, although it may have commercial value. . . . I suppose this might be fairly successful, though not one of his biggest. I guess you could give it a two, although personally I don't think it's even worth that, because I don't like the song. I don't like that kind of singing too much; I like it a little better in Italian than I do in English. That's about all I can say for it.

8. Billy May. *The Dixieland Band* (Capitol). Comp. Johnny Mercer.

That's almost a wonderful record, up to the middle part; wonderful imagination, definition, good arrangement, everything; but the saxophone player starts to play, and it seems to dwindle out. Billy May told me he'd recorded the tune, but this is the first time I've ever heard it. If it had kept building, like the old Benny Goodman record did—you remember how that last part was really flying—I would have given this four. As it is, make it three. As to the fact that it isn't very Dixielandish—well, that's just freedom.

Music In The Air

The Jo Stafford Show, CBS-TV Tuesdays, 6:45 p.m. CST

You didn't have to hear any more than Jo's first song on her opening television show to realize that she is in this medium to stay. Emphatically so.

Everything about the program was excellent—Jo's appearance, her singing (she sounds better and warmer "live" than on discs), the choice and pacing of the tunes, the wonderfully sympathetic backing and arrangements of Paul Weston, and the sensible decision to keep talk at an absolute minimum and concentrate on producing music.

The show kicked off with a swingy *It's a Lovely Day Today*, then moved to a record shop scene where Miss S. romped through *Make Love to Me*, with the assistance of the

Starlighters. Then came the fine current ballad hit, *Secret Love*, and a happy windup with *Basin Street Blues*.

If anyone needed further proof that the ideal showcase for a singer on TV is a 15-minute framework, Jo's show should furnish it. Yet it differs substantially from the others. It doesn't make any attempt to achieve the bubbling-over ebullience of the Dinah Shore stanza, the loaf-around relaxation of Perry Como's, or the appeal to mainly youngsters of Eddie Fisher's epic.

Jo is gracious, poised, and a cinch to expand to at least two nights a week as soon as time can be cleared.

—jack

Town and Country Song Parade, NBC-TV Chicago

They say—the experts, that is—that there is no teacher like experience, and Billy Bailey is one of the prize students of this professor. For Bill has run the gamut in the country and western field, having appeared on all the big shows, either as a regular member of the cast, or as a guest star. And he has taken added courses in this college as both director and producer, while doubling as singing star or emcee.

The results of this hard-won diploma are currently on display in a number of places. For example, Bill has his own c&w disc jockey show every day on NBC.

Bill has his own c&w disc jockey show every day on NBC. He does a number of personal appearances and radio shows for International Harvester each week; he has a regular Saturday night radio program from the Sirloin Room at the Stock Yards in Chicago; he's got a hit record going on the MGM label, *Turn Around Boy* (with Lew Douglas), and finally, he's got a new Saturday night NBC-TV show out of Chicago called *Town and Country Song Parade*.

Now this latter effort is an experiment—one which only a lot of experience can help to make successful. For with this show it is apparently hope that a great number of new fans will be made for country music. Bailey has the experience, and some real good assistance in Mary Jane Johnson (formerly of the Candy Mountain Girls), an excellent musical group called the Villagers, and a second girl singer, Elaine Rodgers. Format is to present the top c&w tunes of the week, and to give some of the background on the top five records of the week in this field.

Bailey handles most of the emcee chores, sings several of the tunes, and also works with the studio announcer on the commercials.

This show should do a lot to help along the cause of country music in those areas where the affection has not as yet caught hold. And it should also prove mighty good TV if the budget allows for continued effort on the presentation of the various numbers in the same manner as the initial efforts.

—richard

Gretsch Spotlight

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Country & Western

DOWN
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SMALL TALK

By Bill Bailey

In this issue, many guesses, some hopes. Step this way. It's free. It's fun. It's dangerous. Predictions: country and western music by the end of 1954 will reach an all-time peak in record sales and air time devoted to its exploitation. Two new film packages for television will have found ready markets. The one with Tennessee Ernie will have the head start.

WSM Opry will be getting more TV coverage, possibly on a national basis. Pee Wee King and Hank Thompson neck and neck in band units. A lot of the come-lately publishers will attempt mergers or sell out country property. Acuff-Rose still will dominate that field. Their new Hickory label will be one of the few new ones to weather the storm.

Abbott will be one of the majors in the country field. *National Barn Dance* should have new importance with new blood entering management. The potential remains, but recordwise it's been a long sleep. Girl artists, as previously stated here, will assume more importance. They can, and are starting to do, the cover work on the big male sellers.

For a long time, the pop artist and recording men have been aware of the quick, big coin in covering country tunes. They have selected their material with more care for the commercial, the juke. They wanted the simplicity, the sincerity of country music. They didn't name it as such, but they soon were recording such. They were buying country material in a big way for the pop artist.

Some country artists found themselves, for the first time in their end of the business, covering the pop tunes... that is the pop that's country. The merger was happening without headlines. The trend was breaking—Pee Wee King on *Changing Partners*, Slim Whitman on *Secret Love*, Merv Shiner on *Our Heartbreaking Waltz*, and even Ernest Tubb on *Till We Two Are One*.

Then there is the other approach in which an a&r man tells some of his stable to cut a disc so it can go both ways—the old Foley pitch. Pop and country music are drawing closer and closer. Soon there will be the country artist releasing a record that has one side doing

Folkys
Music

By Hinton Bradbury

Joe Maphis (Okeh) thinks that when it rains it pours: In Bakersfield, Calif., his complete wardrobe was stolen from his locked car; then he was involved in an auto crash, and by the time this was settled he backed his car over a fiddle case causing damages of \$212 to the most prized possession except his wife. More money needed—he returned home to tell her the costly news, and she met him in the driveway with "Honey, guess what, we're going to have a baby."

George Morgan completes first west coast tour in two years, and calls it his best yet... Thurston Moore says *Scrapbook* will sell in excess of 500,000 copies at a buck each on 180 radio stations in '54... Maddox Brothers and Rose return to KWKH and *Louisiana Hayride*... Four well-known movie and musical personalities completed an album, and will give royalties to religious work—their names, Jane Russell, Connie Haines, Della Russell, and Beryl Davis.

Entire industry was shocked by tragic death of Mrs. Doye O'Dell, killed in car driven by her husband (1954 Jaguar) in head-on wreck in rain in Los Angeles... Abbott Records releases first Smiley Burnette platter in many moons with titles *Mucho Gusto* and *Chug-in' On Down 66*, a tribute to highway of same name... Will Rogers Jr., given citation for duties with Seventh Armored Division in Battle of Bulge.

When frantic father of bride called deejay "Sheriff" Tex Davis at WLOW in Norfolk reporting groom and minister were ready, Davis rushed in a record show of wedding music to pinch-hit for missing musicians 10 minutes before ceremony... Columbia Records and unshaven Mitch Miller will keep Jimmy Boyd's material in line with his natural development instead of keeping the freckled Mississippi youngster in an adolescent straitjacket... George O'Brien, the muscular cowboy star of past years, and naval officer of World War II, promoted to captain by naval reserve.

MGM, *You Better Keep It on Your Mind*, Jack Cardwell on King, *Walkin' Away My Blues*. The instrumental on Capitol by Speedy West, *Speedin' West*. Columbia's Ray Price with *I'll Be There*.

Faces in Louisville TV were red when Bishop Fulton J. Sheen was seen on the TV screen, but voice was that of Gene Autry singing *Back in the Saddle Again* because of mixup in transmission... Bob Osgood, one of the great square dance callers, back on west coast after teaching the dance to hundreds of natives in Dutch West Indies... Jimmie Davis has second transcribed radio show in which only gospel and sacred numbers are used and he's the star and emcee... One of Hollywood's most handsome leading men (a Catholic priest) now using \$20,000,000 worth of talent, doesn't receive a penny for his services, and all talent is free 'cause he's promoting good citizenship. One of his newest titles, *Atomic Energy Can Be a Force for Good*... A well-known music authority says western music will exceed hillbilly in popularity by end of 1954... New Artists' Benefit Fund upped by \$10,000 because of two shows in Louisville.

Ernest Tubb signed new four-year contract with Decca... Eddy Arnold sidemen Hank Garland and Roy Wiggins organized Brentwood Music Co... Roy Rogers happy in Europe on first tour of its kind... Wardrobe department of Columbia Pictures reports in playing role of Billy the Kid, Scott Brady will wear: John Wayne's boots; Gary Cooper's gun belt; Alan Ladd's six-shooters, Randolph Scott's trousers; Roy Rogers spurs; Gene Autry's hat, and Hopalong Cassidy's gloves.

2 C&W Stars Due
At MOA Convention

Chicago—Two of the nation's leading western band leaders, and their sidemen, will be here for the Music Operators of America convention in the Palmer House March 8-10. They are Pee Wee King, winner of the *Down Beat* c&w disc jockey poll, and Hank Thompson, who took first place in the Ballroom Operators' balloting in *Down Beat*.

Both King and Thompson will entertain at the annual jukebox operators meeting and will be starred at the annual dinner to be held by the group.

Adlai Stevenson has accepted invite to address second annual National Country Music Day celebration in Meridian, Miss., on May 26... Jo McDonald, wife of Skeets, the Capitol artist, recovering from major surgery... RPM Enterprises completing tour of west coast for Jimmie Davis.

Mollie Bee gaining west coast fame as TV star... Bing Crosby gaining fame as c&w singer because of *You All Come, Changing Partners*, and other recent releases... Slim Willet, Texas singer, composer, and new owner of ice cream plant, trying to manufacture honey, catsup, or peanut butter ice cream because of Texas requests... Faber Robison says Abbott and Faber labels (he owns both) now have 60 distributors coast to coast.

Hank Williams
Record Picked

by York brothers on King being big. And we like the sound of the Lovett Sisters. Who are they? New name to us on Imperial with *Until I Lost You*. Hank Williams on



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Nashville Notes

By BILL MORGAN

WSM adding a new country music show to be tagged *Radio Spotlight*. Time slot is 7:45 on Saturday morning preceding *Breakfast at the Opry*. . . . Jimmy Dickens and George Morgan are set for future Prince Albert *Opry* shows. . . . Eddy Arnold back in Music City after disc jockey tour through Illinois, Colorado, and California. . . . Hank Snow and Ernest Tubbs met recently in Meridian, Miss., with Mrs. Jimmie Rodgers to lay plans for this year's Jimmie Rodgers' Day. Event will run two days starting May 25, and will be emceed by Smiling Eddie Hill.

Ten thousand persons saw Pfc. Faron Young head the third army military review in Atlanta recently. . . . Bill Dudley's new Capitol etching of *Tack-A-Toom* seems to be catching on. . . . WSM's March of Dimes Telethon brought in \$14,000. Among those appearing on the show were Minnie Pearl, Eddy Arnold, Ken Marvin, Ray Price, the Carlises, Cowboy Copas, and many more. . . . Jimmie Davis guested on Prince Albert show. Jimmie sang his fine religious hymn, *Supper Time*.

Red Sovine now with Decca after term with MGM. Red appears on *Louisiana Hayride*. . . . Grady Martin, top-notch guitarist and leader of the famed Slew Foot Five, lost his mother recently. . . . Helen Traubel will pull a switcheroo on

March 27 when she will do a guest spot on the *Grand Ole Opry* coast-to-coast. Miss Traubel accepted an invitation from Minnie Pearl. She will also be guest on WSM's network show on March 28, *Sunday Down South*. . . . C. Cedric Rainwater, former bass fiddler and comedian with Hank Snow and Ray Price, has his own 3½-hour disc jockey show on WBML in Macon, Ga. . . . Clyde Moody in Music City visiting with Paul Cohen.

PERSONAL APPEARANCES—Roy Acuff and gang in Indiana, Ohio, and West Virginia week of Feb. 21. . . . Carter Sisters with Mother Maybelle in Tennessee, Virginia week of Feb. 21. . . . Carl Smith, Moon Mullican, Annie Lou and Danny open in Akron, Ohio, at Loew's theater for four days Feb. 24 and on to Canton, Ohio, on Feb. 28 for three days.

Mercury C&W Chief Moves To Nashville

Chicago—Dee Kilpatrick, artist and repertoire chief for the country and western division of Mercury Records, has set up headquarters in Nashville, Tenn., and will handle the majority of his recording sessions in that city.

'Opry' Spiritual Singer Carson Numbers Fans Among Clergy

One evening, after a performance of *Grand Ole Opry* in Nashville, a fan approached *Opry* singer Martha Carson and handed her a book to sign. This may not seem unusual, for performers often are called upon for autographs, but in this case the fan was an elderly clergyman and the book was the Bible.

This does not mean, however, that Martha is the somber type of gospel singer. On the contrary, she delivers her songs with an energetic swing that makes the listener feel that religion truly must be a joyous thing.

As a matter of fact, several Carson originals have made the pop field, including *Satisfied* and *I'm Gonna Walk and Talk With the Lord*, recorded by Johnnie Ray and other top singers.

Began In Her Teens

Martha began singing and playing guitar accompaniment during her early teens in her home town of Neon, Ky. She and her sisters, Minnie and Mattie, sang for community and church affairs, and even then the emphasis was on the old songs of the church. The sister act soon got top position on an amateur show sponsored by station WLAP in Lexington, Ky.

The Sunshine Sisters, as they rechristened themselves, stayed on at WLAP for eight months. Later they landed a job with the famous Renfro Valley Barn Dance in Mt. Vernon, Ky. When two of the sis-



Martha Carson

ters quit the act, Martha had little difficulty in finding solo jobs.

Jack Lair, who had directed the Renfro Valley Barn Dance, was leaving to organize a similar barn dance in Atlanta, Ga., and he asked Martha to join the Atlanta show. She did, and the job lasted for nine years, during which time she

Biographies Shifted

A complete list of country and western artists, their top records, short biographies, etc., was scheduled for this issue of *Down Beat*, but because so many arrived too late to meet the editorial deadline, they will be included as part of a complete biographical service of artists in every phase of music that will appear in the June 30 *Down Beat*, our 20th anniversary issue.

made personal appearances far and wide and was signed to a Capitol recording contract.

Next At Knoxville

It was during her next job at Knoxville's WNOX in 1952, that Jack Stapp, program director of *Grand Ole Opry*, heard her and asked her to make an appearance with *Opry*. After one performance, Martha became a permanent member of *Opry*, and has been one of its brightest stars ever since.

And when shapely, red-haired Miss Carson takes the *Opry* stage—colorfully costumed and with shining guitar in hand—she may give the appearance at first of a flashy Copa cowgirl. But once she begins to put across a spiritual, there is little doubt that Martha is one of the most sincere and forceful spreaders of the word around today, in addition, of course, to being one of the most attractive.

—shirley hendley

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Leo — Shorty — Bob — Dick — Darwin — Karl

LEO and his PIONEERS

*DOWN BEAT POLL January 27, 1954

C & W Discography

(Editors Note: The following list of country and western recordings are offered as a basis upon which newcomers to this type of music may start their record collections. The artists represented in the discography include most of the all-time greats in the C&W field, and the new collector is advised to listen to many of their other releases of past years in making his initial selections.)

Also of importance in building a C&W library are many of the newer artists in this field. These include Webb Pierce; Little Jimmy Dickens; Kitty Wells; Homer and Jethro; Goldie Hill; Johnny and Jack; Lefty Frizzell; George Morgan; Slim Whitman; Darrell Glenn; Jean Sheppard; Feltin Husky, and Faron Young to name only a few.

By following the regular issues of *Down Beat* the C&W record collector will be kept advised on future selections for his library.)

Tennessee Waltz, by Pee Wee King (Victor)
Cool Water, by the Sons of the Pioneers (Victor)
San Antonio Rose, by Bob Wills (Columbia)
Lovesick Blues, by Hank Williams (MGM)
Hey, Joe, by Carl Smith (Columbia)
Trainman Blues, by Jimmie Rodgers (Victor)
Wild Side of Life, by Hank Thompson (Capitol)
Walkin' the Floor Over You, by Ernest Tubbs (Decca)
Old Shep, by Red Foley (Decca)
Bouquet of Roses, by Eddy Arnold (Victor)
The Great Speckled Bird, by Roy Acuff (Columbia)
Smoke, Smoke, Smoke, by Tex Williams (Capitol)
I'm Movin' On, by Hank Snow (Victor)
Jambalaya, by Hank Williams (MGM)
No Help Wanted, by The Carlises (Mercury)



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- THE #1 Western Band Leader in the *DOWN BEAT* 1953 Poll.
- THE #1 Western Band Leader according to *CASH BOX* for four years.
- THE #1 Western Band Leader according to *BILLBOARD* last year.
- THE #1 Western Band Leader according to *ORCHESTRA WORLD* for five years.

Latest Releases "Bimbo" & "Changing Partners"
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Rusty Wellington Inks With Arcade Records

Philadelphia—Rusty Wellington has signed a five-year contract with Arcade Records of Philadelphia. The western star who cut *Doggone It*, *Baby, I'm in Love*, which has been taken over by Hill & Range music publishers, has several others waiting to be released, some of which are duets with his wife, Ginger.

Wellington also has been placed under contract by Jack Howard, who discovered Hank Snow.

Record Attendance At MOA Meeting Seen

Chicago—An all-time high in the number of exhibitors is predicted by George R. Miller, president of the Music Operators Association for the national convention here in the Palmer House March 8-10.

All the major recording companies and jukebox manufacturers will be represented and a number of recording stars will make appearances.

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(Jumped from Page 3)
at the Capitol Inn in Sacramento. Vince Guaraldi rehearsing a small group featuring Eddie Durand on guitar. . . Johnny Markham, formerly with Charlie Barnett and Billy May, currently drumming in the house band at the El Rey. . . El Patio ballroom mulling the possibility of Sunday sessions. . . Gerry Mulligan did exceptional business at the Down Beat for three weeks starting Jan. 19.

—ralph j. gleason

BOSTON—Mahogany Hall shuttered for a month, with policy moving upstairs to Storyville. Jimmy McPartland, slated for a week with Mahogany Hall All-Stars, had to split after two nights because lip did same. Doc Cheatham filled . . . Hi-Hat alternating between r&b and jazz policy and sometimes mixing both. Tiny Bradshaw worked final January week with Love Notes. Big Jay McNeely shared stand with Sonny Stitt for first 11 days in February, with Illinois Jacquet set for a 10-day stand. Gene Krupa Trio dated for week featuring Teddy Napoleon, piano, and Eddie Sha, tenor.

Salt City Five continue to pour Dixie-fare at historic Savoy. . . Serge Chaloff settling down with position on staff of Jazz Workshop as reed instructor. . . Slim Gaillard vacationing and having a ball in the snow.

Following Charlie Mariano and Herb Pomeroy on Imperial label, Boston about to add Jazz at Storyville LP, with Sidney Bechet, to the market. Teddi King sounding greater than ever on new LP, "Round Midnight." Both on Storyville label. . . Decca set to release Ella Fitzgerald album recorded during her stint at Storyville. . . Betty Clooney did two-week stint at Holiday in Leominster on strength of Coral sides.

—bob martin

MIAMI—Periodic turnover at Birdland had the Terry Gibbs group, Joe Mooney, and Do-Re-Mi trio replacing the Tatum trio, Coleman Hawkins, and the Don Wilkerson group. . . Al Stalder left Frances Faye to take a quintet that includes trumpeter George Horton, into the Cromwell hotel. Jack Goldy took over the tenor spot with LaFaye at Ciro's.

Joyce Bryant pulled well at the Dilido hotel, even though competition came from across the bay in

Brubeck Bassist Out With Illness

San Francisco—Bob Bates, in response to a hurry call from Dave Brubeck, planned to Washington, D. C. to replace Ron Croty (bass), hospitalized with yellow jaundice, in time for the group's Feb. 8 opening at the Capital city's Blue Mirror.

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DOWN BEAT

March 10, 1954

the person of Lena Horne at the Clover. Spouse Lennie Hayton directed Tony Lopez' band for Lena's run. . . Los Chavales returned to the scene of past triumphs, the Saxony hotel, for a long run.

Preacher Rollo's Saints flipped their halos and cut out under the leadership of clarinetist Tony Parenti with drummer Jimmy Hayes added. Rollo kept the Shoremeade hotel job and auditioned prospective saints to form a new two-beat unit. . . Herbie Brock added to his keyboard schedule with a late job in the lounge of Alan Gale's spot.

Buddy Satan was installed again behind the piano in the Domino club in Surfside. . . Pianist Eddie Snyder doubled from his Sans Souci hotel job into the Starlight room of the Sterling without relaxing his songwriting project. . . The new Black Orchid, another spot on the busy north bay causeway, offered Beverly Hudson, Barbara Black, and Rick Mardel.

Joyce Baylee joined Bey Ireland and Sue Taylor at the Harbor lounge. . . Frances Colwell was added to the Dream bar roster. . . Milt Herth's trio continued at the Roney. . . Johnny Hodges was slated to bow into the Rockin' MB in mid-February. . . Rusty Draper followed Joe (Fingers) Carr into the Olympia theater.

—bob marshall

CINCINNATI—The Topper club featured Ralph Marterie Feb. 6, followed by Teddy Phillips, Earl Holderman, and Charlie Spivak. Pee Wee Hunt and Ralph Flanagan are slated for early March engagements. . . Castle Farm had the Dorsey Brothers Feb. 13. The Battle of Bands, with Sauter-Finegan vs. Billy May, followed on the 20th. Woody Herman comes in on the 27th.

Ethel Smith was the headline attraction at Beverly Hills, followed by Georgia Gibbs on Feb. 12. . . Eddie Arnold and the Davis Sisters made local rounds recently plugging their RCA releases.

Al Morgan, of WLW and local popularity, has been booked into the Preview, Chicago, for a six-month run.

—si shulman

CLEVELAND—Artie Shaw, who sizzled into Herman Pircner's Alpine Village on Feb. 8, was billed as musician, composer, author, and Don Juan. The billing must have been impressive—he was almost a sellout a week in advance. The Alpine is considering more big name acts in the future.

On Feb. 23, the Sauter-Finegan group came into the Aragon ballroom. Another graduate of the Miller crew was on hand—Ray Eberle. The program was a salute to Miller. Ralph Marterie's band is inked

for the Aragon's spring season, as are Tex Beneke, Wayne King, Russ Morgan, and Louis Prima.

George Shearing's very able ex-canary—Teddi King—came back to the Theatrical Grill to the delight of the customers. . . The teenage roller skating soirees are turning into a mighty big thing indeed. They're bi-monthly affairs steered by disc jockey Bill Randle, taking place at various rinks around town. . . Mel Torme came into the Hotel Hollenden's Vogue room for a highly successful two weeks. Aided and abetted by the very able Al Pellegrini at the piano, Mel did the kind of act that only he could do, breaking it up with Sing, Sing, Sing with Pellegrini on clarinet and Mel on drums.

—m. k. mangan

PITTSBURGH—Hadda Brooks and Big John Greer were recent attractions at the Rathskeller club in Homestead. . . Andre Philippe, a winner on the Dennis James TV opus, added to his laurels at the Copa for two weeks, and the Lecuona Cuban Boys, a smash at the Horizon room, were held over two weeks. . . Bobby Cardillo, until recently a partner with Reid Jaynes in a two-piano enterprise, took a trio into the Monte Carlo for an indefinite run.

Ira Bates, "star of the piano, organ, and celeste," at the Hotel Sheraton cocktail lounge for an indefinite run. . . Local favorites Mary Martha Briney and Bob Carter played the Ankara two weeks. . . The Mary Ellen Trio and dancer Arlene Joyce played the Carousel, and Jana Mason at the same spot for a six-niter. . . The Bob Trow Quartet into the suburban Point View hotel.

—charles c. sords

HONOLULU—The Delta Rhythm Boys, on their way to Japan and the Far East, stopped off for a few weeks in Waikiki's South Seas, playing to packed houses. . . The vocalizing harmony of the Four Knights is again capturing good crowds of islanders in world-famed Lau Yee Chai. The boys, having been here since early December, leave for Las Vegas in early March. . . Hawaii's Dixie-Cat Jazz band played the "World's Largest Auto Show," Jan. 25-28 in spacious Honolulu Stadium.

In ever-expanding, plush Waikiki, the newest niter to grab the interest of the dancing crowd is the Grove, owned by Musician-singer Ray Andrade. Ray, who used to record many of Hawaii's popular songs for Victor, had been out of the music picture several years. His nightly floor shows highlight songs from operettas, performed by a group of gals representing seven nationalities. . . Connie Haines

and the Ink Spots both tentatively booked (separate engagements) for military and club dates in March.

—ken alford

TORONTO—Dave Brubeck, a success in two 1953 appearances here, was booked into the Colonial for a week starting March 14. Other Colonial bookings included Ellington, Herman, and Kenton, as well as the new Cozy Cole unit. . . The New Jazz Society's first concert by local musicians was a success musically and financially. Notable were Norman Amadio's piano solos and Herb Spanier's trumpet work. The NJS responded by promising a similar concert for next month and also announced it is attempting to book Lennie Tristano for a concert later in the season. . . The Four Aces followed Dinah Kaye into the Casino theater.

William Warfield sang two concerts with the Toronto Symphony, and Yehudi Menuhin played a solo concert at Massey Hall. . . Announced for the fifth annual Opera Festival were Menotti's *The Consul*, Puccini's *La Boheme*, Verdi's *Rigoletto*, and Wolf-Ferrari's *School for*


Fathers. . . Louis Applebaum wrote the music for the National Ballet Company's new work, *Dark of the Moon*.

—bob fulford

MONTREAL—Ann Sommers, who ventured south for stints with Ray McKinley and Sammy Kaye, now is back in Montreal and featured with the Perry Carman quartet. . . Charlie Spivak played a one-niter at McGill university Feb. 20. Local Dixielander Russ Meredith also on the bill. . . Oscar Peterson, Ray Brown, and Herb Ellis at the Latin Quarter for two weeks prior to their European tour. They were followed by Jimmy McPartland's group, starring George Wettling.

Billy Daniels booked into the Chez Paree for a spring date. . . Montreal's second television station, CBMT, opened Jan. 10. It features all English-speaking programs, contrasting with the now all-French CBFT. This city thus becomes the only one in Canada with two TV outlets. . . Carl Smith of Columbia Records at the Seville theater, followed by the Four Aces.

—henry f. whiston



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Above right: Ubaldo Nieto, starred with "Machito's band", one of the original Latin groups to feature the now-popular "Afro-Cuban" sounds and rhythms.

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Concert Reviews

Jazz Composers' Workshop, Carnegie Recital Hall, New York

Three hundred eager auditors filled Carnegie recital hall for the first in this series of concerts concerned with experimental modern jazz compositions, and 75 more were turned away. The large turnout was a surprise, since advertising for the concert was almost entirely by word-of-mouth.

The musicians were Norman Beatty, Eddie Bert, Don Butterfield, Teddy Charles, Wally Cirillo, John LaPorta, Teo Macero, Irv Manning, and Eddie Shaughnessy. All but Cirillo, Manning, and Shaughnessy contributed compositions, and three of Charlie Mingus' works also were performed. Composer Henry Brant conducted two of Macero's compositions.

Musicianship was of high caliber. Of the lesser known names, trumpeter Beatty and tuba player Butterfield, both of the Radio City orchestra, impressed greatly. Butterfield has amazingly flexible skill on the ungainly tuba, and Beatty blows

with good tone and crackling imagination.

Bassist Manning displayed both considerable technical skill and a swinging beat. Of the others, Bert, LaPorta, Charles, and Shaughnessy played with characteristic professionalism. Cirillo and Macero were adequate.

The compositions, however, were uniformly disappointing. None was a total success in terms of structure, thematic content, or rhythmic interest. Most interesting were LaPorta's overly long but underdeveloped *Fourth Generation* and Mingus' three scores. Mingus' writing does allow an ensemble to swing, and he has more of a melodic gift than any of the other composers represented.

All his numbers, however, were 10 years old and though he had reorchestrated them, he apparently hadn't worked on the thematic potential they contained. But of all the writers there, Mingus so far

Vancouver Schools Get Jazz Programs

Vancouver, B. C. — Vancouver's energetic New Jazz society is arousing teen-age interest in jazz by bringing special programs to high schools. As a result of response to the initial program at the King Edward High School, several requests have come from other area high schools.

The format involves a preliminary lecture on basic jazz appreciation with the identification of the instruments and their place in the jazz idiom. A live concert follows the lecture.

The New Jazz society also holds regular meetings that combine live jazz, panel discussions and jazz films.

has most to contribute to the use of extended form in jazz.

The rest of the program had agile but surface display pieces by Butterfield, LaPorta, and Beatty, together with an underrehearsed *Suite* by Teddy Charles. The latter work may have something to say, but it was hard to tell from the ragged performance. Jimmy Giuffrè's *Evolution* is worth rehearsing though it appears much too rigid to be termed jazz, no matter how viable one's definition is.

The Macero pieces were dismally pretentious. Macero possesses undeniable technical erudition in both writing and performing, but his conception is immature. Until he stops reveling in rhetoric for its own sake, he'll only be able to communicate to a mirror. Simplicity is not as easy as he imagines, and difficulty is alone no criterion of excellence.

Bill Coss contributed a tastefully informal job as annotator. His introduction often swung more than the music. This was a provocative beginning. It is to be hoped that future concerts will depend less on manuscript gimmicks. Tone rows can be as phony as echo chambers when pompously used. —nat

Modernaires Find Video Hard Work But Worth It



Bob Crosby at the piano, with Paula Kelly and the Modernaires. Standing, l. to r., Allan Copeland, Hal Dickinson, Johnny Drake, and Fran Scott.

By PAULA KELLY

Hollywood—Television is a formidable foe for vocal groups. The only way a vocal group can be successful in this medium is to have all the members co-operate. And by co-operation, I mean to the fullest extent.

In our case, it takes more of everything to succeed in television than it did to succeed in any other form of entertainment. It takes more stamina, more time, more work, more rehearsal, and more arranging.

Arranging for television is different from that for any other medium. It's not like radio where you need only vocal arrangements. It's not like band work where the arrangements are handed to you from the orch leader. It's not like

personal appearances where you make 10 or 12 arrangements and sit back, reusing the same ones all the time.

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It's an entirely different art. There must be much more unison both visually and vocally. There must be new arrangements daily—vocal, visual, and band—and we do them all.

As for me, I have added more activity to my working day than I ever have had to be concerned with. I spend more time at the dressmakers, with make-up, at the beauty shop, and in changing my wardrobe. It's also interesting to note that the boys have learned that a crease can be seen easily on TV. They, too, have to be dressed well, and this chore also fell to me. You might not believe it, but ballet lessons have become essential. Lessons have made all of us feel easier before the cameras. They have given us confidence in our movements and made us feel at ease.

We have learned a great deal from Bob Crosby (*The Bob Crosby Show*, 30 minutes daily over the CBS-TV network), whose sincerity, self-assurance, and easy-going manner have given us a great deal of confidence.

Try Hard

Some performers have no awareness of their personalities, of their insincerity and harshness. We have learned to strive for perfection, grace, sincerity, and feeling with every song and movement we make.

TV also affects personal life. This is one of the few times we've been off the road and have been able to have home life. Appearance is 50 per cent of success in this medium, and we must get enough sleep to keep up our appearance, for we spend seven hours each day rehearsing and doing the show, plus time spent on our arrangements and other essentials.

Every performer in television knows that this medium calls for just twice as much effort, or actual work, than any other. And for vocal units—large or small—I'd say it takes four times as much. But we in the Modernaires find it four times as rewarding in every way.

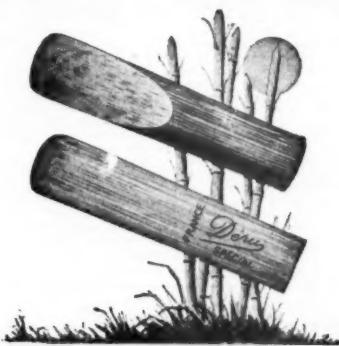
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Anthony, Ray (On Tour—South) GAC
Barrow, Blue (Peony Park) Omaha, Neb., 3/13-14; (On Tour—Chicago territory) MCA
Banda, Count (On Tour—Europe) WA
Beneke, Tex. (On Tour—Chicago territory) 3/15-31, MCA
Borr, Mische (Waldorf-Astoria) NYC, h
Brandwynne, Nat. (Waldorf-Astoria) NYC, h

Brown, Les (On Tour) ABC
Cabot, Chuck, Memphis, Tenn., 3/1-6
Carle, Frankie (Statter) NYC, h
Cayler, Joy (On Tour) GAC
L. Chevalier (Saxony) Miami Beach, 3/2-11, h
Clifford, Bill (Riverdale) Reno, Nev., h
Coleman, Emil (Palmer House) Chicago, h

Cross, Bob (Ballroom Room) Galveston, Tex., h
Cugat, Xavier (On Tour—Venezuela) 2/25-3/10, MCA
Cunha, Bernie (Statter) Buffalo, Ont., 2/4, h
Davis, Johnny (Marcy) Lake Placid, N. Y., h

Dunne, Michael (Copacabana) NYC, nc
Elliott, Duke (On Tour) ABC
Ferguson, Danny (Ferguson Gardens) Louisville, Ky., nc
Fields, Shep (Rice) Houston, Tex., 2/25-3/10, h
Fisk, Charlie (Statter) Washington D. C., h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h

Flanagan, Ralph (On Tour—Texas & Oklahoma) GAC
Foster, Chuck (Peabody) Memphis, Tenn., 3/8-4/10, h
Ganser, Don (Transton) Chicago, h
Gray, Jerry (Palladium) Los Angeles, 3/15-1/12, h
Hampton, Lionel (On Tour) ABC
Harris, Ken (Cleveland) Cleveland, O., h
Harrison, Cass (Warwick) Philadelphia, Pa., Out 3/2, h
Herman, Woody (Colonial) Toronto, 3/1-6, nc

Hill, Tiny (On Tour) ABC
Hunt, Pee Wee (Yankee Inn) Akron, O., 3/8-13, nc
James, Harry (Ambassador) Los Angeles, h
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Chanute Field) Rantoul, Ill., 3/1-11; (On Tour—Chicago territory) MCA
King, Henry (Ambassador) Los Angeles, Out 3/20, h

Kinley, Steve (New Yorker) NYC, h
Laud, Jules (Ambassador) NYC, h
LaSalle, Dick (Statter) Detroit, Out 3/20, h
Lewis, Paul (Eagles) Fort Smith, Ark., h
Lewis, Ted (Lake) Springfield, Ill., 3/13-21, nc; (Vogue Terrace) McKeenport, Pa., 4/19-5/2, nc
Lombardo, Guy (Roosevelt) NYC, h
Lowery, Art (Chase) St. Louis, Mo., h
McGrane, Don (Radisson) Minneapolis, Minn., h

McGraw, Bob (Broadmoor), Colorado Springs, Colo., h
McIntyre, Hal (Shamrock) Houston, Tex., h
McKinley, Ray (On Tour—Texas & Louisiana) GAC
Marler, Ralph (On Tour—East) GAC
Martin, Freddy (Palladium) Los Angeles, Out 3/15, h
Masters, Frankie (Conrad Hilton) Chicago, h
May Orch., Billy: Sam Donahue, Director (On Tour—Midwest) GAC
Morrow, Buddy (On Tour—Midwest) GAC

Neighbors, Paul (Aragon) Chicago, 4/17-5/31, h
Noble, Leighton (On Tour—West Coast) MCA
Palmer, Jimmy (On Tour) ABC
Pastor (On Tour—East) GAC
Pepper, Lee (St. Anthony) San Antonio, Tex., h
Petrault, Clair (Syracuse) Syracuse, N. Y., h

Pett, Emil (Surf) Miami Beach, Out 3/25, nc
Phillips, Teddy (Aragon) Chicago, 3/2-4/15, h
Pruden, Hal (Shadow) Palm Springs, Calif., nc
Ranch, Harry (Casino Royal) Washington, D. C., In 3/15, nc
Rudy, Ernie (On Tour—South) GAC
Stratner, Ted (Plaza) NYC, h
Study, Joseph (Baker) Dallas, Tex., h
Thornhill, Claude (On Tour—East) GAC
Watkins, Sammy (Statter) Cleveland, h

Combos
Betty & Jim Duo (Westward Ho) Sioux Falls, S. D.
Brubeck, Dave (On Tour) ABC
Buckner Trio, Milt (Rocking M. B.) Miami Beach, Fla., 2/20-3/10, nc
Condon, Eddie (Condon's) NYC, nc
Dante Trio (Officers Club) Fort Bragg, N. C., 3/12-4/16, pc
Davis, Bill (El Cortez) Las Vegas, Out 3/10, nc

Dee Trio, Johnny (Charlie Fumar's) Newark, N. J., cl
Dixon, Floyd (44 Ballroom) Los Angeles, 3/15-14, h
Downs Trio, Evelyn (Park Avenue) NYC, h
Duncan, Hank (Nick's) NYC, nc
Gardner, Hank (Dickenson College) Cary, Pa., Out 3/24
Garner, Errol (Embers) NYC, 3/8-4/10, nc
Gaylords (Gay Haven) Iearborn, Mich., 3/5-14, nc

Green, Benny (Royal Lounge) Detroit, 3/3-14, cl; (Emerson's) Philadelphia, 3/15-20, nc; (Birdland) NYC, 3/25-4/14, nc
Hara Trio, Joe (Mindy's Halfway House) Elmsford, N.Y.
Hope, Lynn (Showboat) Philadelphia, 3/1-13, nc
Marty, Jane Trio (Elk's Club) Pasco, Wash., 3/4 out
Janis, Conrad (Childs Paramount) NYC, h
Jimmy Maddin Quartette (Mural Room) Hollywood, Calif., h
Mann, Mickey (Aloma) Chicago, nc
McLaurin Trio, Betty (Bill & Lou's) Philadelphia, 3/15-20, nc
McNeely, Big Jay (Eric Social Club) Philadelphia, 3/13-14
McPartland, Marion (Hickory House) NYC, nc
Melones (Jake Ketchum's Circular) Gloversville, N. Y.

Monte, Mark (Plaza) NYC, h
Napoleon Trio, Marty (Lampiller) Valley Stream, L. I., N. Y., nc
Parent's Dixieland Jazz Band, Tony (The Stage Door) Hollywood, Calif., h
Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc
Pavone, Tommy (Rock Garden) Williams, Conn., r
Prysock, Red (Showboat) Philadelphia, In 2/22, nc
Rico Serradores, George (Elk's Lounge) Duluth, Minn., pc
Rivers, Ray (Rainbow) Kew Gardens, N. Y., nc
Rocco Trio, Buddy (Powers) Rochester, N. Y., h

Salt City Five (Princess) Hamilton, Bermuda, 3/1-28, h
Shearing, George (Black Hawk) San Francisco, Out 3/7, nc; (Tiffany) Los Angeles, 3/1-28, nc
Simmons, Del (London Chophouse) Detroit, In 2/22, nc
Spanier, Muggsy (Latin Quarter) Montreal, Canada, 3/1-14
Sparky Duo, Dick (Annex Bar) Sandusky, O., cl
Bill Stanton Trio (Ricardo's) Redding, Calif., nc 3/31 out
Stitt, Sonny (Bluebird Inn) Detroit, Mich., 3/4-15, nc
Teagarden, Jack (Royal Room) Los Angeles, h
Three Suns (Astor) NYC, h
Tison Trio, Billy (Golden Nugget) Las Vegas, Nev., cl
Trahan, Lill & Pres (Club 72) Valparaiso, Fla., nc
Treniers (Ciro's) Miami Beach, nc
Wagman Trio, Les (Bel-Air) Brooklyn, N. Y., nc
Yaged, Sel (Somerset) NYC, h
Yankovic, Frank (Teve's Bar) Duluth, Minn., 3/15-20, cl
Young, Cecil (Terrace) E. St. Louis, Ill., 3/8-21, cl
Young, Lester (Black Hawk) San Francisco, 3/9-29

Contest Rules

See Page 1

1. The contest is open to all persons recognized as "authors" by the Copyright Laws of the United States, except that officers, employees, and representatives of DOWN BEAT, INC., and their families are not eligible. (Foreign authors are eligible.)

2. The contest opens February 1, 1954 and closes at Midnight, July 1, 1954.

3. Each contestant ("contestant") includes collaborators, as for example two or more individuals) will be required to send to DOWN BEAT postage prepaid the following:

a. One complete, clearly written, legible copy of his song entry, on white paper (or regular printed manuscript forms obtainable from your stationer) written in ink, including the lyrics. A demonstration record may also be sent, but it is not required.

b. A fully signed copy of the entry blank with the attached rules, either clipped from a copy of DOWN BEAT magazine, or obtained from DOWN BEAT's offices. You may write to DOWN BEAT for entry blanks.

c. A subscription to DOWN BEAT magazine for a year or more.

d. Payment for the entry blank (Please pay by check or money order. DOWN BEAT cannot be responsible for cash transmitted through regular mails.)

4. The contestant must be the author (or authors) of the song offered as an entry, and ALL authors and contestants must sign the entry blank accompanying the song. The subscription for DOWN BEAT need not go to the contestant, but may go to anyone you ask DOWN BEAT to send it to, as a gift, for example.

5. By signing the entry blank, the contestant certifies and agrees:

a. That he is not disqualified because of the reason stated in rule 1.

b. That he is the author of the song which is being offered including the lyrics.

c. That the song including lyrics is original, new, and is not the work of another; that it is not an adaptation of any work, or a copy or infringement of any copyrighted work to the best of his knowledge.

d. That the song (music and lyrics) has never before been published in any way, or sung or played in public except as follows: (If never performed, put "none");

(DOWN BEAT recognizes that songwriters

Notice

All handlers who wish to be assured of inclusion in *Down Beat's* second annual Dance Band Directory and Buyer's Guide should send press manuals and other pertinent information (record label booking office, etc.) to Band Routes, *Down Beat*, 2001 Calumet Ave., Chicago 16, Ill.

PERSPECTIVES

By Ralph J. Gleason

When you talk about trumpet players with anybody old enough to remember Before Dizzy, the talk gets around sooner or later to Bunny Berigan. Bunny was Bix and Louis and Chicago and New Orleans wrapped into one horn. When he stood there, a frown deep in his brow, his head cocked to one side, his neck muscles straining, the inevitable cigarette between his fingers, and blew a gorgeous chorus, you knew that jazz was a flower of the saloons but a flower just the same.

It's like that with a young San Francisco trumpet player you are going to encounter any minute now. His name is Dick Collins and he has just joined Woody Herman and the Third Herd, where he is being featured as trumpet soloist on, apparently, every possible tune.

Dick Collins is young enough to have been Bunny Berigan's son, and yet he's old enough to be sensible about music and to play sensible—and beautiful—music. A product of the Bay Area, where he has worked and played for many years, he was heard briefly with Chuck Travis' big band, played with the Dave Brubeck Octet, did a few months on the road with Charlie Barnett ("he used to ask me who I thought I was, Dizzy Gillespie?") and studied for a year in Paris under Darius Milhaud.

In the past year or so, aside from the occasional Brubeck Octet gigs, Dick has been playing casuals around San Francisco. I had heard him with the octet, both on record and in person, but had always felt a strain present. But one night when Woody was playing at the Diamond Knee, Dick sat in and started taking choruses on the ballads like *Embraceable You* and *Moonlight in Vermont*. Every head

TV Junked for Hi-Fi

Chicago—Wurlitzer, one of the largest music stores in the country, is abandoning its television department to increase the space for high fidelity equipment. The company will devote a whole floor to hi-fi when reconversion plans are completed,

often can obtain try-out rendition of their songs on television, radio, and at orchestra performances. This does not constitute publication, but the exact details of the date, the place, the station if any, and the names of the performers should be given. If there were more than two such performances, give the details on a separate sheet of paper. Include a statement that the consideration for the performance did not include the assignment by you of any of the rights of the song to any performing person or organization. DOWN BEAT reserves the right, totally, within its discretion, to disqualify entries which, in its opinion have been performed before large audiences, or the ownership of all the rights of which may be open to question.)

e. That he will enter into the contracts of usual form signed by professional songwriters for the publication and recording of his song as proposed by DOWN BEAT.

6. The song entry need not have lyrics, providing that it is especially intended to be an instrumental, but songs with lyrics are preferred. No song that is more than thirty-two bars long will be considered. No orchestration are desired—the only portions of the song sent should be a lead sheet. If you have orchestration prepared, it may help your entry, by stating on your song sheet that they are available. The winning entry will be orchestrated by the publisher.

7. Your song may be popular, religious, western, novelty, or any other type—there is no requirement limiting you in this respect. The winner will be notified directly, by telegram and the announcement of the winner will be made as soon thereafter as practical in the DOWN BEAT magazine.

8. Entries must be received by DOWN BEAT before the deadline, midnight, July 1, 1954, and will not be returned, unless you enclose a self-addressed, stamped wrapper or envelope. DOWN BEAT cannot engage in any correspondence with respect to entries, and hence all entries which are not used, and for which provision has not been made for return, will be destroyed without notice. You are therefore advised to make a copy of your song before you send it in. (Remember that if your copies are not for your own private file, indiscriminate reproductions may be considered legal publication. Under such circumstances, not only would you become disqualified, but you may lose your copyright as well. We suggest that you make a hand executed copy, or a single photostat for your own copy.)

9. There is no objection to your securing an unpublished copyright, under Section 12(2) of the Copyright Law, although this is not necessary. Your rights are preserved and there will be no publication or use of your work by DOWN BEAT or anyone else unless you are the winning entry. DOWN BEAT will not give any legal advice relative to this contest, and will not correspond with contestants or their lawyers on legal matters.

10. DOWN BEAT (DOWN BEAT, INC., an Illinois Corporation of 2001 Calumet, Chicago, Illinois) will do the following:

a. All properly qualified song entries will be turned over to a competent group of impartial judges, chosen by DOWN BEAT. These judges will ascertain the best entry from the standpoint of musical excellence, popular appeal, originality, harmony, and the technical ability and literary skill of the author. They will score each entry and notify DOWN BEAT who will total the scores and ascertain the winner mathematically.

b. In the event of a tie, the tying entries will get duplicate contracts and recordings.

c. The winning contestant will be given a contract with a reputable music publishing concern of DOWN BEAT's choice; the winning song will be recorded by a famous recording star of DOWN BEAT's choosing and by at least one major recording firm.

d. All contracts will be entered into between the winning contestant and the publishing houses, and all royalties will be paid directly to the contestant as provided by the contracts. Such contracts will be in the same form as those of professional song writers.

11. DOWN BEAT will have the right to publicize the contest, the winning song, and the winner in its magazine, and the contestant agrees that if his entry wins, he will give every cooperation and assistance to DOWN BEAT or permit DOWN BEAT and anyone that DOWN BEAT shall designate, to use his name, photograph, and information about his life and work, in the press for publicity and feature article purposes. If the contestant is required to travel for DOWN BEAT's purposes, traveling expenses will be borne by DOWN BEAT.

12. Contestant understands that DOWN BEAT through its magazine, may or may not criticize the winning entry, either favorably or otherwise.

13. The song need not have been written recently, although we would like to know when.

14. Only one entry may be made with one year's subscription. For two years or two one year subscriptions you may make two entries, etc.

15. The consideration of the entry for the contest is the only duty required of DOWN BEAT to the contestants other than the winner. No subscription cancellations will be accepted on entries which have been disqualified for any reason, or turned down by the judges.

16. There is no requirement relating to age, but for minors it will be necessary that the father (or mother) or guardian execute the certificate which accompanies the entry blank.

17. No entries will be considered if postmarked later than 12:00 midnight, July 1, 1954.

Song Contest Coupon

DOWN BEAT, INC.
2001 Calumet Ave.
Chicago, Illinois

Attention: SONGWRITER'S CONTEST

I am (We are) hereby entering my (our) song in your SONGWRITER'S CONTEST. I (We) have read the above rules carefully, and I (we) agree to them, and accept DOWN BEAT'S offer as stated therein.

1. My (Our) song is entitled
(The publisher may change the title or edit the song.)
2. I am (We are) the original and only author (s) of the words and music.
(Words by)
(Music by)
(Other collaborators)
3. The song was written on or about (date)
(If words and music are different dates, give both.)
4. I (We) consider the song as
(Popular, Western, Religious, etc.)
5. I (We) certify to and repeat all of the provisions of Rule 5 of the contest as stated above.
6. Full Name Age
Residence Address
City State
Occupation Employed by
(If more than one author, ALL must sign.)
Full Name Age
Residence Address
City State
Occupation Employed by
7. Certificate for parent or guardian of minors.
I certify that I am the of
(Relationship)

contestant named above, that I have carefully and fully read the rules of the contest and I understand the same and the obligations created thereby, and I give fully permission for the entry, and warrant that its terms will be carried out by the contestant.

Full Name
Address, if different from contestant
City State
(Attach additional certificates if necessary.)

8. There is enclosed herewith \$..... (check, money order) to cover a subscription to DOWN BEAT magazine for years.
9. I have (have not) been a regular DOWN BEAT reader. (Cross one out.)
10. I have obtained DOWN BEAT prior to now from
(News stand, army, friend's copy, library, etc.)
11. Please send the magazine to the following (Here give the name and address of the party who is to receive the magazine):
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